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**EXPLORING THE RELEVANCE OF PRINT FASHION MAGAZINES TO THE  
DIGITAL NATIVE GENERATION**

by

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A DISSERTATION

Submitted in fulfilment of the requirements for the degree

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SUPERVISOR: MR. A. MUTHAMBI

February 2021

## DECLARATION

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I, Mncedisi Mbombo, hereby declare that the dissertation submitted in fulfilment of the requirement for the degree, MA (Design) to the University of Johannesburg, apart from the help recognised, is my own work and has not previously been submitted to any other university or institution of higher education for a degree.

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SIGNATURE

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20/02/2021

DATE



## DEDICATION

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I would like to dedicate this dissertation to three individuals who have lived to guide and inspire me. They meant and continue to mean the world to me. Even though they are no longer of this world, their memories continue to be a source of strength to me at all times.

- Firstly, to my mother Ntombekhaya Mbombo whose love for me knew no bounds; a woman who taught me the value of education. Your dedication to loving your family was and still is greatly appreciated. Thank you so much, you will forever remain in our hearts.
- I also dedicate this to my grandfather, Yisehleli Mbombo who was known amongst his peers and the community as 'Ta Mtshem', a gentle giant who raised me, loved me, and taught me many lessons about life. I will always honour your memory through my work and how I carry myself. Umbulel' onzulu Gabela!, Tyani!, Mduma!, uMbengo watshela'eziko ngenxa yomona!, AmaZotsho amahle nenkomo zawo!.
- Lastly, I would like to further dedicate this to my grandmother Nokhaya Mbombo to whom I owe the world. Thank you so much for always being willing to listen, love, and guidance, I am because you were. You always reminded me of the importance of education. You fought tooth and nail for me to have a chance, for that, I will forever be grateful. Lala Qhinebe – Gqugqugqu!, Zithonga-zithathu!, Haha!, Mlunjwa!, Mkhomanzi!, Duka namahlathi!, Nkonjan' emnyam' idlal' emafini!.

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## ABSTRACT

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One of the fundamental dialogues in the media industry currently concerns the future of print fashion magazines in the digital era. Recent studies indicate that digital media is a considerable competitor to print fashion magazines. In industrialized nations, digital natives are believed to be leaning towards digital media platforms for accessing information. The digital native generation consists of individuals who were born and raised in the digital age. Digital natives are at ease with computers and technology in general from an early age and believe that technology is a basic and essential part of their existence. Despite digital natives in industrialized nations being acknowledged to prefer digital media, there is a lack of evidence from the perspective of emerging nations relating to whether digital natives in emerging nations prefer print or digital fashion magazines. Therefore, this study aimed to explore the relevance of print fashion magazines to the digital native generation.

A qualitative research approach was used to collect data for the study. The qualitative data was collected through semi-structured interviews with digital natives. The one-on-one interviews were held with ten participants who belong to the digital native generation and they were selected using the purposive sampling method. This study's participants were students from two major institutions of higher education in Johannesburg. Participants had to be between the ages of 18 to 25 years and they had to know the difference between print and digital fashion magazines. Furthermore, participants had to be consumers of fashion magazines or at least have had consumed fashion magazines before and they had to be familiar with digital media. The study analyzed the data using the thematic method of data analysis.

This study's interview findings indicated that the majority of digital natives prefer to consume fashion magazines from a digital media platform. Half of the digital natives who were interviewed indicated their preference for digital fashion magazines. The participants prefer digital media platforms for convenience, timelessness, and easy access. They further prefer digital fashion magazines for issues relating to cost, they believe that digital fashion magazines are available to them at no cost. However, as

students of two major public universities who are exposed to free Wi-Fi; they acknowledge that access to free Wi-Fi is not universal. Three of the ten digital natives who participated in the study indicated that they prefer to consume print fashion magazines. These participants justified their preference for print by articulating the media platform's authenticity as well as the gratification they get from paging through a print fashion magazine. The remaining two of the ten participants indicated that they prefer both print and digital media platforms for different content. They generally believe that the two media platforms could co-exist as they articulated that neither media platform should perish for the other to excel.

In order for print fashion magazines to remain relevant and appealing, participants believed that print fashion magazine publishers are taking advantage of digital innovations. They indicated that magazine publishers are using social media to support their print fashion magazines. They articulated that magazine publishers are adapting to the digital era. They further mentioned that social media networks afford magazine publishers an opportunity to reach a wider audience. Participants also articulated that print fashion magazines are dying a slow death and this is because of technological innovations. Based on the study's findings and the participant's acknowledgments concerning internet connection, it was concluded that print fashion magazines are still relevant to the digital native generation.

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## **CHAPTER 1: INTRODUCTION AND OVERVIEW OF THE STUDY**

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### **1.1 INTRODUCTION**

The purpose of this chapter is to present the context of the study. Thereafter, the main research question and relevant sub-questions for the study will then be presented. The relevance of this study is also presented in this chapter, together with the delimitations of the study. The chapter concludes by providing an outline of the entire study. To begin the chapter, the context of this study is provided in the next section.

### **1.2 CONTEXT OF THE STUDY**

The phrase digital native, according to Palfrey and Gasser (2008:1), describes “people born after 1980 when social digital technologies entered the online environment”. Prensky (2001:2) first introduced the concept of digital natives and outlined the difference between individuals born before the digital era and individuals who grew up in an era consumed with technology. Prensky (2001:2) refers to the former as “digital immigrants” and the latter as “digital natives”. Palfrey and Gasser (2008:1) confirm that digital natives epitomize a group of individuals who had an opportunity to grow up with digital technology; as a result, digital natives in industrialized nations are reported to be accustomed to using the internet and digital media for collecting information (Çora, 2019; Cut, 2017).

The digital native generation, according to Judd (2018:99), are individuals who are born and raised in the digital age. Digital natives are at ease with computers and technology in general from an early age and believe that technology is a basic and essential part of their existence (Judd, 2018:99). Judd (2018:99) further states that digital natives are well-versed in consuming technology and are intrinsically tech-savvy. Additionally, they conduct themselves differently and have a different mindset because of their use and understanding of technology (Judd, 2018:99).

Other often-used terminologies relating to digital natives comprise of terms such as the “Generation Y, Generation D as well as the iGeneration” (Shaw & Fairhurst,



2008:367). Eisner (2005:4) states that, regardless of the differences in which this generation is described, there is an overall narrative harmony amongst researchers regarding this generation. The digital native terminology is possibly the generally used phrase and will consequently be adopted for this research study to refer to this group of individuals (International Telecommunication Union, 2013:[sp]).

Today's fast-developing technology has tremendously revolutionized the magazine industry (Rushkoff, 2010:[sp]). The technological developments have caused two significant narratives to arise (Rushkoff, 2010:[sp]). The first being the downfall of print magazines and the second being the increase in readership of digital magazines (Rushkoff, 2010:[sp]). At the center of this continual narrative, available data advocate that a significant number of print magazines are still flourishing, predominantly with the digital native generation (Gurrea & Flavian, 2009:639).

Rapidly evolving technology is the newest challenge facing print magazines (Randle 2003:[sp]). The smooth glossy pages of print magazines now exist digitally on mobile devices and computer screens as web pages (The Economist, 2012:[sp]). The growth in technology has been evident over the years with the use of mobile devices and that has led to the print magazine publishing industry facing various obstacles (The Economist, 2012:[sp]). One of the difficulties facing the print magazine publishing industry is to acquire and preserve advertisers and readers (The Economist, 2012:[sp]).

According to Randle (2003:4), "the print magazine publishing industry has encountered several hindrances to acquire and keep advertisers as well as readers, its two key sources for revenue and profit". Through growing user-friendliness, instant availability of technology, and incomparable convenience, a significant number of print magazine readers have turned to their computer screens and mobile devices for magazine consumption (Randle, 2003:4). Whether this shift to digital platforms actually indicates a broader industry revolution, is still to be realized as "new media have a tendency to displace (print) magazines, but also cause increasing specialization" (Randle, 2003:4).

The print magazine platform has appreciated considerable success by providing to the interests of individual readers in publications aimed and focused on specialized interests (Seltzer, 2013:[sp]). However, the print magazine's future is still uncertain (Gillespie, 2014:[sp]). This is a result of new technological innovations in the digital media space becoming the newest and biggest competitor to the print magazine (Gillespie, 2014:[sp]). The importance of media diversity to the enhancement of consumer's lives cannot be minimized (Schulte, 2009:22). There is a there is a necessity for diverse media platforms as they offer distinct benefits to consumers (Schulte, 2009:22).

Diverse media platforms are fundamental to a democratic society as the media represent social organizations, politics, and consumers at large (Schulte, 2009:22). Social media, in particular, has been viewed to be essential in delivering distinct content to independent societies (Schulte, 2009:23). Social media apps, for instance, Twitter, Instagram, and Facebook allow consumers to remain in contact with family members as well as friends and further capture moments in real-time (Boyd & Ellison, 2007: 210). It is evident that both media platforms fulfill diverse consumer needs as well as expectations, and each platform influences its essential strengths and benefits to effectively gratify the consumer (Yoon & Kim, 2001:54).

Print magazines on the other hand offer consumers inspirational stunning smooth images (Webb, 2013:[sp]). Randle (2003:5) states that "it is in the more effective, diversionary and internally oriented functions that print magazines still reign or at least have the opportunity to do so". This specifically applies to issues concerning consumer's companionship offered by print magazines, as well as to improve the quality of the consumer's lifestyle (Randle, 2003:5).

They further offer consumers an opportunity to view images, "gain status, and learn about famous people, combat boredom and to feel important" (Randle, 2003:5). Therefore, print magazines assist consumers in passing time as they unwind, they further offer consumers fascinating graphics and help them feel good about themselves as they live out a fantasy (Randle, 2003:[sp]). Seltzer (2013:[sp]) further articulates that print magazines afford consumers with a pleasurable experience.

Consumers can purchase their preferred print magazines, relax in their comfortable place, and page through the magazine (Seltzer, 2013:[sp]).

With the increase of user-friendliness and convenience of using mobile devices, several magazine readers have opted for tablets and e-readers as their supply for magazines (MacCullum, 2013:635). Consumers have embraced the existence of digital magazine platforms (MacCullum, 2013:635). According to Gillespie (2014:[sp]), in the year 2013, the declining circulation of print magazines contributed to the decline in print magazine advertising, this follows an overall declining trend in the print media altogether. The print magazine industry is in transition because of the constant growth in technology. The industry is relentlessly attempting to find a balance of catering to the needs of its consumers in parallel to the digital platform as its rivalry.

The Economist (2012:[sp]) expresses that the “print is dead” catchphrase has begun to be conventional in the media industry. However, an executive member of Hearst Magazines, David Hearst is certain about print fashion magazines continuing to strive in the future (The Economist, 2012:[sp]). He further declares that people get attached to the magazines they consume, which confirms that advertisers would carry on placing advertisements in print fashion magazines (The Economist, 2012:[sp]). Nevertheless, some advertisers have moved their advertising spending from print media to digital media (The Economist, 2012:[sp]).

Social media mobile applications have been big beneficiaries of the move (The Economist, 2012:[sp]). For instance, an advertisement on a social media application is well located as opposed to the website and print media (The Economist, 2012:[sp]). As a result, advertisers are eager to pay a much higher price to advertise on a social media application page than on a print magazine (The Economist, 2012:[sp]). This is because it is easier for consumers to access the advertisement and as a result, it affords advertisers more exposure (The Economist, 2012:[sp]).

Husni and Main (2002:3) state that “magazine publications are produced and targeted for consumers using intriguing content that appeal to loyal subscribers”. Furthermore, they are of significance in an advertisement through appropriate

editorials (Husni & Main, 2002:5). According to Click and Baird (1990:5) “the real uniqueness of magazines, however, stems from the fact that they are more than the sum of their ink and paper”. Print magazines have been confronted by technology and conquered several technological improvements throughout their life span (Flavián & Gurrea, 2009:635). It has been acknowledged that “there has been a tradition within the magazine industry since the early 1800s of having to adapt to change and new concepts of society” (Cox & Mowatt, 2014:171). How the magazine industry adjusts to technological improvements is one of the reasons magazines have remained sturdy over the years (Cox & Mowatt, 2014:171).

However, the revolutionary technological improvements, precisely, digital media may modify the entire print magazine industry, perhaps altering ways of media consumption and overturning the deep-rooted print platform completely (Picard, 2003:127). Several media experts are endorsing the incorporation of the two media platforms (Ellonen, 2008:3). Others are concerned about the damage it may cause to print magazines, dreading that digital media may be the source of the deterioration and elimination of print magazines (Lee & Leung, 2006:145; Newell, Pilotta & Thomas, 2008:131).

One of the fundamental dialogues in the media industry currently is about the future of the print magazine in the digital era. Flavián and Gurrea (2009:635) consider the advantages of the internet and digital media as the driving force behind the transformation of print media. According to MacCullum (2013:636), consumers have focused their attention on consuming content from digital platforms.

### **1.3 PROBLEM STATEMENT**

According to Campbell (2018:[sp]), the issue facing the magazine industry is advertisements; being the revenue maker is being drained from the print media platform. Companies are opting for mega influencers for advertisements to attract potential customers (Campbell, 2018:[sp]). In order to survive, the magazine industry is are cutting back on resources, staff, sharing services and blurring lines between advertising and content (Campbell, 2018:[sp]). The fashion industry is far more democratic now, being shaped the same way as politics (Campbell, 2018:[sp]).

Before the existence of social media, designers depended on magazines to endorse their collections while reaching out to potential customers (Campbell, 2018:[sp]).

Campbell (2018:[sp]) articulates that “the evolution of technology and social media has allowed all fashion fanatics to get a visual taste in fashion without having to turn to print publication; right at their fingertips”. If print fashion magazine publications require their legacy to survive in the digital era, they have to find ways to keep their consumers tuned in (Campbell, 2018:[sp]). One way of doing that is to create offline events like digital conferences where consumers are able to feel that they can have access to the elite world of fashion (Campbell, 2018:[sp]). Print fashion magazines still have a place in this world, but there is a need for them to be strategic and adapt to digital platforms and further cater to the needs of digital natives as the world evolves.

Zerba (2011:597) articulates that prior research investigating individual inspiration for discontinued consumption of print media has predominantly focussed on the adult population and only a few studies have focused on digital natives. Zerba (2011:598) further states “qualitative research that allows for open-ended responses and the potential for deeper, a more novel discovery has also been limited in this realm”.

Despite digital natives in industrialized nations being acknowledged to prefer digital media, there is a lack of evidence from the perspective of emerging nations relating to whether digital natives in emerging nations find neither print nor digital fashion magazines relevant. Therefore, the study aims to explore the relevance of print fashion magazines to the digital native generation in South Africa. The following research question was formulated in view of the aim of the study:

- Are print fashion magazines still relevant to the digital native generation?

In order to address the main research question, the following supporting research sub-questions were formulated:

1. Which fashion magazine platform do digital natives prefer?

2. What are the reasons that cause digital natives to prefer certain fashion magazine platforms?
3. How can print fashion magazines adapt in order to remain relevant and appealing to the digital native generation?

This study will specifically look at print fashion magazines and digital fashion magazines. This research study will explore the relevance of print fashion magazines to the digital native generation. The digital native generation, through their views and preference relating to media consumption will therefore be the driving force to determine the relevance of print fashion magazines for this study.

#### **1.4 RATIONALE FOR THE STUDY**

Loda and Coleman (2010:119) declare that digital natives are one of the most coveted consumer markets and “there is a scarcity of research focused on digital native’s preferred informational sources”. Flavian and Gurrea (2009:638) add that only a small number of studies are beginning to investigate the reader’s behavior and justifications concerning purchasing and consuming “goods and services in each of the channels”. The said channels happen to be the assortment of media platforms accessible to consumers currently (Flavian & Gurrea, 2009:638).

As mentioned above, the study intends to explore the relevance of print fashion magazines to the digital native generation. The study will further reveal the influences for digital natives in selecting a specific media platform for their media consumption. The influences will determine whether print fashion magazines are relevant to digital natives. To address the research study’s purpose, the study makes use of qualitative semi-structured interviews to gather the data.

The participants for this study consist of university students as representatives of the digital native generation. The findings of the study are anticipated to provide empirical evidence on the factors that motivate digital natives to select a specific media platform for their media consumption. The findings will reveal the relevance of print fashion magazines, based on digital natives’ media preference.

## **1.5 DELIMITATIONS AND LIMITATIONS OF THE STUDY**

The study was undertaken in the city of Johannesburg, particularly in the suburbs of Braamfontein and Auckland Park; the study was limited to the two public universities located in these two suburbs. The participants were students at the two public universities and they formed part of the digital native generation. The participants fell between the ages of 18 and 25 years when the data was gathered.

COVID-19 has impacted various industries throughout the entire world. The media industry has also been impacted by the COVID-19 and has experienced various changes over the last few months. Several publication companies such as Media24 announced closures of their certain print publications or moving them to digital spaces (Staff Reporter, 2020:[sp]). In keeping with Staff Reporter (2020:[sp]), “the COVID-19 pandemic has accelerated the pre-existing and long-term structural decline in print media”.

The results of this decline have had a negative impact on print operations that are already fragile “with significant declines in both circulation and advertising since April 2020” (Staff Reporter, 2020:[sp]). According to Staff Reporter (2020:[sp]), Media24 reported their consideration for shutting down five print magazines and two newspapers. They further reported their aim for sub-contracting and decreasing the “frequency of its remaining monthly magazines, taking two newspapers digital platforms” (Staff Reporter, 2020:[sp]).

## **1.6 OUTLINE OF STUDY**

The dissertation consists of five chapters and it is structured in the following way:

### **Chapter 1 – Introduction and overview of the study**

This introductory chapter presented the context of the overall study. The chapter highlighted some fundamental aspects relating to the study. These included the problem statement and the research questions as well as the rationale of the study. Additionally, the delimitations for this study were presented in the chapter.



## **Chapter 2 – Literature review**

The second chapter aims to review the literature that is relevant to the broad purpose of this study. The chapter provides insight into what previous researchers have found in association with print media and digital media. The chapter also explores in depth the concerns on the state of the overall print media platform and in particular the state of print fashion magazines. The chapter further bridges into print fashion magazines as the focus of this study. The chapter concludes by providing the theoretical framework of the study.

## **Chapter 3 – Research design and methodology**

Chapter 3 describes the research methods made use of in the study. Chapter 3 covers the approach of the research, research design, sampling methods, sample size, data collection methods, data analysis methods, measures to ensure trustworthiness, as well as the study's ethical considerations.

## **Chapter 4 – Presentation and discussion of findings**

The chapter presents and discusses the data collected from the participants and well as the key findings that emerged during the data analysis.

## **Chapter 5 – Conclusions and recommendations**

The concluding chapter presents the general discussions and conclusions for the study. Chapter 5 further presents the recommendations for industry and further research.

## **1.7 CONCLUSION**

Chapter 1 offered and discussed the context of this study. A thorough depiction of the two media platforms was given to clarify to the reader the reasons for conducting this study. The chapter stated the problem that the researcher identified by comparing the two media platforms driven by the growth in technology. The chapter evaluated the effect that technology has had in the media industry and presented the motivations for conducting a study of this nature. The problem statement was presented as well as the rationale of the study to validate its relevance. The researcher put forward the research question followed by three research sub-



questions. The delimitations of the study were briefly presented in this chapter. The chapter concluded by presenting an outline of the rest of the dissertation.



## **CHAPTER 2: LITERATURE REVIEW**

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### **2.1 INTRODUCTION**

The first chapter offered the context of this entire study. It further presented the problem statement followed by the rationale for the study. The previous chapter additionally presented the research question followed by three supporting sub-questions. Chapter 1 concluded with the outline of the entire study.

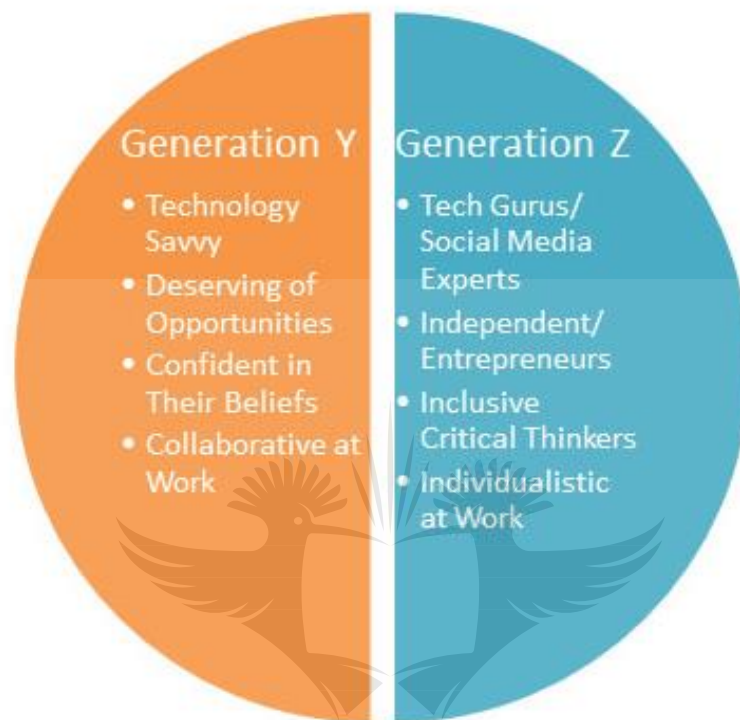
Chapter 2 will cover the definitions of the variables related to this study and further serves as a narrative to the study. The chapter will investigate previous research and literature that is appropriate for this study. In the rapidly evolving media industry, a careful reflection on existing literature to evaluate both previous and recent trends relating to the media industry is necessary. The second chapter is centered around the current position of the media industry, with a concise background of its arrival to where it is.

The literature review further provides projections for the future of print fashion magazines in the technological era. The chapter's specific emphasis is on how the digital native's magazine consumption is shaping the industry. The chapter will additionally assess how this generation's choice of media consumption will continue to influence interplay amongst print and digital media platforms, with specific attention to fashion magazines. To conclude the chapter, the study's theoretical framework will be presented.

### **2.2 DIGITAL NATIVE GENERATION**

Several descriptions have been used to define the digital native generation group (Helsper & Eynon, 2010:504). These are young people "growing up in the global environment of information and communications technology" (Hall, 2009:[sp]). Jones, Ramanau, Cross, and Healing (2010:725) state that the descriptions are generally identified as the net generation by Tapscott (2009:[sp]). They are referred to as digital natives by Prensky (2001:1), as well as millennials according to Oblinger and Oblinger (2005:[sp]). Additional terms used frequently to categorize this generation

of young individuals are terms such as Generation Y, Generation Z (also referred to as the iGeneration) (Shaw & Fairhurst, 2008:367). All these descriptions are commonly used in academic literature presently (Jones *et. al.*, 2010:727). Figure 2.1 depicts the characteristics of Generation Y and Generation Z.



**Figure 2. 1 Characteristics of Generation Y and Generation Z**  
Source: Ceplenski (2018:[sp])

Generation Y are individuals born between the 1980s and the early 1990s, this group is “typically perceived as increasingly familiar with digital and electronic technology” (Shaw & Fairhurst, 2008:367). Additionally, this generation is conceivably the first to be born into an entirely postmodern society and has always existed in a world consumed by digital technology (Shaw & Fairhurst, 2008:371). Generation Z, also known as the iGeneration, are individuals born between the 1990s and 2000s and were raised in the presence of social media as well as the internet (Shaw & Fairhurst, 2008:372).

Even though different authors differ with the timing to define the digital native generation, a universal descriptive term exists amongst academics (Eisner, 2005:7). This particular study refers to this group as the digital native generation, the study

further terms the group as digital natives. This term is possibly the most widely used and therefore, deemed appropriate for this research study to define a group of people born in a time when the world is influenced by technology (Eisner, 2005:9).

### **2.2.1 The conception of digital natives**

Prensky (2001:1) conceptualized the concept of digital natives, to mark the divergence between two generations, one born into a world without digital technology and one born into a world of digital technology. According to Prensky (2001:1), individuals who were born before digital technologies are referred to as “digital immigrants”, and those born into digital technology as “digital natives”. Digital native, therefore, is a term referred to as those born after 1980 when digital technology entered mainstream society (Prensky, 2001:3). Prensky (2001:1) further describes “digital migrants as a generation of technology users who have to adapt to changes and developments through learning to use new technology”.

This study focuses on digital natives and their consumption of media platforms to determine which platform they prefer and the justifications behind their preferences. This research study further focuses on the rivalry concerning two media platforms to explore the relevance of print fashion magazines to the digital native generation. Digital natives, as the generation born and raised in the digital era, are in a better position to address this study’s purpose and possibly allow the researcher to make informed predictions about the future of print fashion magazines.

### **2.2.2 Digital natives and their relationship with technology**

Digital natives epitomize a group of individuals who have been accustomed to making extensive use of technology. Growing up in media-rich environments, the digital native generation is skilled in using the latest technologies (Helsper & Eynon, 2010:503). This generation utilizes the internet as the main method of searching for information as well as carrying out several learning activities (Helsper & Eynon, 2010:505).

As the group that epitomizes the generation that was born and grew up in the era of technology, moreover, having been subjected to technology from birth, the digital native generation is familiar with mobile communications, instant texting, and emailing (Helsper & Eynon, 2010:506). According to Helsper and Eynon (2010:506), “the modern technological environment and the multitude of interactions with technology have led the digital native generation to think and process information differently from its predecessors”.

The digital native generation possesses a remarkable understanding of communication technology and strives in the utilization of such communication technology. Whilst growing up, digital natives have relied on digital technology to communicate and search for information (Bennet *et al.*, 2008). Digital technology has become part of their lives and it is common for them to continually carry mobile devices (Vodanovic, Sundaram & Myers, 2010:711). In line with Palfrey and Gasser (2008:5), “for digital natives, online spaces are as comfortable as the offline environment and they consider their hybrid lives as something completely normal”.

Digital natives are regarded as a generation fluent in using technology; therefore, spend a reasonable amount of their time using technology. Palfrey and Gasser (2008:1) expressed that the digital native generation “having grown up in a world of networked digital technologies, they have an inherent ability to use such technologies”. Digital natives are generally confident in utilizing new technologies such as tablets, computers, and smartphones (Ripley, 2013:2). As stated by Prensky (2001:3), digital natives “are native speakers of the digital language”. At large, the generation group is portrayed by their ability to exploit and by their knowledge of modern digital technologies, social networks, and communications (Dumeresque, 2012:4). Figure 2.2 portrays the utilization of digital technology in the daily lives of digital natives.



**Figure 2. 2 Digital natives and social media**  
Source: Connelly (2018:[sp])

It is further illustrated that the digital natives' lives have been integrated with technology from infancy (Connelly, 2018:[sp]). This integration grants the digital native generation the ability to adapt to technology naturally from childhood (Connelly, 2018:[sp]). The internet is the digital native generations' backbone, confidently linking news and information, as well as social networking as depicted in Figure 2.2 (Connelly, 2018:[sp]).

The utilization of mobile devices and smartphones with access to the internet encourages their need to constantly be connected with instant access to data (Connelly, 2018:[sp]). Additionally, access to several social networking apps such as Instagram, Facebook, Twitter, and YouTube to mention a few, wherever they are at any time (Connelly, 2018:[sp]). Access to social media provides them with immediate access to information and a prospect of switching between their professional and social lives seamlessly (Connelly, 2018:[sp]). As indicated in Figure 2.2, the digital native generation predominantly utilizes the internet for entertainment as well as social networking purposes (Connelly, 2018:[sp]).

### **2.2.3 Digital natives' media consumption**

Prensky (2001:1) argues that it cannot be denied that digital natives are inclined to obtain information and entertainment through non-traditional media, being the digital media platforms. Research has confirmed that this generation's lack of interest in print media is because of the media platform's insignificance and inconvenience to them in particular (Zerba, 2011:599). One study concluded that only 7% of young people are consumers of print media (Reese, 1997:50). Furthermore, overall tendencies in print media consumption, insinuate that the 7% reported in Reese (1997:50) is currently lower as of 2013 (Edmonds *et al.*, 2013:142).

Loda and Coleman (2010:128) mention that, it is no surprise that this generation prefers the internet. However, regardless of their affinity for web pages, print magazines as a medium remain relevant to them (Steinberg, 2007:[sp]). In their experimental study of college students aged 18 to 24, Loda and Coleman (2010:128) discovered that print magazines continue as a central way to reach the substantial,



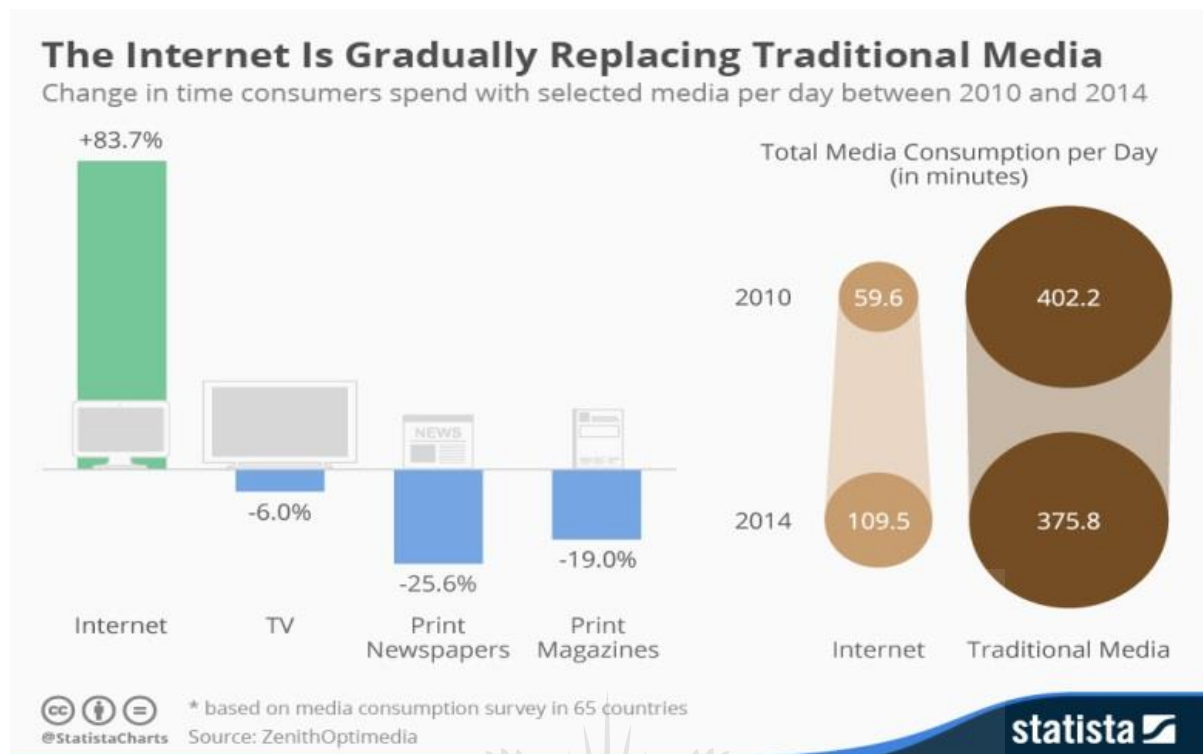
lucrative digital native market. The group demonstrated integral confidence in content from print magazines (Loda & Coleman, 2010:128).

#### **2.2.4 Print magazine readership by digital natives**

Conde Nast (2012:[sp]) declared that “the magazine dynamic has shifted from mass to enthusiast and young readers have been strong supporters of niche 15 titles from beauty to outdoors”. Condé Nast (2012:[sp]) additionally recognized that the existence of an added number of such magazines might have slightly contributed to the expansion. This is by no means to suggest that print magazines ought to disregard the digital disposition of the digital natives (Loda & Coleman, 2010:128). As an alternative, print magazines must utilize digital technology for their benefit (Loda & Coleman, 2010:128).

The emergence of social media in recent years has acted as a progressive method of reaching the digital native generation (Hendrickson, 2013:1). These methods of advanced approaches come as instrumental efforts of print magazine’s sustainability in reaching digital natives to remain relevant and available to them (Hendrickson, 2013:2). Hendrickson (2013:1) further expresses that “magazines that have experienced continued success in print have also adopted social media strategies to increase reach and cultivate audience loyalty”. In her study, Hendrickson (2013:3) indicated that 83% of digital natives access magazine content via the internet. Figure 2.3 shows the changes in the consumption of print media and digital media by consumers from the year 2010 to 2014. The figure further shows the changes in the time consumers spent with print media and digital media each day from the year 2010 to 2014.





**Figure 2. 3 Time consumers spend with their selected media platform**  
Source: Richter (2015:[sp])

Based on the data published by ZenithOptimedia, individuals generally spend over 8 hours of their per day consuming media worldwide (Richter, 2015:[sp]). Consuming media from digital platforms is reported to take up a large number of total media consumption (Richter, 2015:[sp]). According to the published data, in the year 2014, individuals “spent 110 minutes a day online, up from just 60 minutes in 2010” (Richter, 2015:[sp]).

In the meantime, the utilization of traditional media such as radio, television, cinema as well as magazines took a decline from 402 to 376 minutes per day as indicated in Figure 2.3 (Richter, 2015:[sp]). Even though the consumption of television declined by just 6% between the years 2010 and 2014, the print media industry is reported to suffer the most from digital media (Richter, 2015:[sp]). The consumption of newspapers as well as magazines decreased by 26% and 19%, correspondingly from 2010, and was projected to experience a further drop in the following years (Richter, 2015:[sp]).

Steinberg (2007:[sp]) asserts that digital natives have “found great power in its ability to amplify media messages substantially through extensive use of instant messaging and texting tools”. Hendrickson (2013:2) emphasizes that “this group as a whole has almost limitless opportunities to connect to anything and anyone, and arguably, digital natives expect some level of engagement in return”. Hendrickson (2013:2) further explains that the generation’s background consistently raises the expectations of the consumer in relation to the convenient of digital magazine content.

### **2.2.5 Restrained media consumers**

Kilian *et al.* (2012:121) state that a significant amount of studies have established that the excitement about social media may well be overstated. According to Killian *et al.* (2012:121) findings show that “while participation in and identification with social media is generally high among the digital native generation, there are sub-groups within the generation that exhibit lower levels of social media activity that many have failed to notice”. However, numerous digital natives belong within the groupings of “entertainment seekers” as well as “restrained” media consumers (Kilian *et al.*, 2012:1).

Sturgill *et al.* (2010:4) attest that people tend to presume that every digital native is “innately capable and comfortable with interactive communication technologies”, nevertheless, research confirms otherwise. The sub-groups Kilian *et al.* (2012:1) uncovered included “highly connected” consumers; however, several digital natives formed part of the categories of “entertainment seekers” and even “restrained” media consumers. Kilian *et al.* (2012:1) further articulate that the restrained digital native as in consuming media is the simplest to cater for because “they are generally happy with traditional media products and services and only partly shift their time to the internet”. Consequently, Kilian *et al.* (2012:1) articulated that the print media platform has not been replaced by digital media yet. Additionally, Kilian *et al.* (2012:1) further added that print media “still represent integral parts of the overall media portfolio”.

## 2.3 PRINT FASHION MAGAZINES

According to Ward (2009:[sp]), the existence of print fashion magazines can be tracked down to the 18<sup>th</sup> century. Seltzer (2013:[sp]) testifies that the history of fashion magazines spans back from the 1800s, and they have begun as a sequence of bound illustrations distributed in the French Courts. Ward (2009:[sp]) expresses that the purpose of early print fashion magazines was to exhibit Parisian fashions throughout the world.

In the 19th century, print fashion magazines such as Harper's Bazaar and Vogue continued to present illustrations of Parisian fashion (Seltzer, 2013:[sp]). In the 20th century, print fashion magazines became perceived as an art form (Ward, 2009:[sp]). Additionally, print fashion magazines became a platform for the rich and famous to show off their lifestyles (Ward, 2009:[sp]). In Figure 2.4, an 18<sup>th</sup> century inspired cover of Vogue magazine is shown.



**Figure 2. 4 Cover page of Vogue magazine from 18<sup>th</sup> Century**  
Source: Sarkar (2018:[sp])

In an editorial titled “Why Fashion Magazines Matter”, Basu (2015:[sp]) expresses that “today’s fashion magazines also provide commentary about social issues, they are partly responsible for the democratization of fashion by ensuring that fashion is accessible to more people” as opposed to catering for only the wealthy and well-known people. Fashion magazines accomplished this by honoring diverse fashion categories, for instance, hip-hop and street fashion styles to mention a few (Basu, 2015:[sp]).

### **2.3.1 Fashion magazine content**

Moeran (2006:725) considered and established the notion of the fashion system, in his investigation of fashion magazines and how they connect a network of consumers, editors, and designers. Moeran (2006:725) describes a fashion system as a structure that offers a link between fashion runways and movements that are embraced by the ordinary end-user. Moeran’s (2006:725) review of fashion magazines as a tool for exhibiting the latest fashion trends to consumers demonstrated the significance of a fashion magazine in the bigger system of fashion.

Caniato (2015:14) explains that over the years, fashion magazines have become a vehicle for communicating fashion news. Stone (2004:436) shares the same sentiments and describes the primary aim of a fashion magazine as “reporting and interpreting the fashion news”. Hill (2004:2) in his book titled “As Seen in Vogue” summarises the effect Vogue magazine has on the fashion industry by presenting images as well as text contained in Vogue through every era from when it was established. According to Hill (2004:8), based on the analysis of the literature, it is vital for content on fashion magazines to focus on supplying material about the newest movements and fashion bulletins.

It is equally imperative to integrate additional information such as fashion forecasts, about clothing, surveys, cosmetics as well as photographs for consumers (Hill, 2004:8). Caniato (2015:14) further clarified that fashion magazines normally comprise of advertisements for clothing, cosmetics, and accessories. Print fashion magazines have several different functions in the 21<sup>st</sup> century (Seltzer, 2014:[sp]).

According to Moeran (2006:4). “fashion magazines sustain their readers’ belief in fashion through other people’s experiences contained in the stories they publish”.

Consumers purchased them intending to receive beauty and fashion tips (Seltzer, 2014:[sp]). They can purchase their preferred print fashion magazines, relax in their comfortable place, and page through the fashion magazine (Seltzer, 2014:[sp]). Fashion magazines keep consumers up to date with the latest fashion trends (Moeran, 2006:2). They further inform readers about the entertainment industry relating to who is wearing what and where the clothes shown in the magazine pages could be found (Moeran, 2006:2). Seltzer (2014:[sp]) states that fashion magazines also afford consumers with a pleasurable experience in addition to communicating fashion news.

### **2.3.2 Fashion magazine usage**

The utilization of fashion magazines is significantly important in producing symbolic value and in influencing consumer’s alleged value (Tungate, 2005:126). Hauge (2007:10) declares that “the available information of what is trendy, looks good or is fashionable is to a high extent the effect of media exposure”. A fashion magazine’s function is to primarily afford readers with information on the newest fashion trends (Brown, 1998:[sp]).

Consumers utilize fashion magazines because they cover some selected fashion content (Hill, 2004:12). For instance, Vogue has performed an assortment of functions during its existence and presently covers fashion-related subjects such as “art, photography, celebrities, and other forms of entertainment” (Hill, 2004:12). Tungate (2005:125) expresses that, fashion magazines, as a method of communication, are highly important in transferring information from fashion publications to fashion magazine consumers.

According to Hanif (2012:45) “print and digital fashion magazine consumption patterns and device ownership are crucial to determining the lifeline of either medium in mass media”. There has been an increase in the number of digital magazines that were once solely available as print magazines, due to consumers experimenting with

digital media (Hanif, 2012:45). Regardless of whether or not consumers shift from one media platform to the other, results in a slight move or a total change of the print media platform should be investigated (Hanif, 2012:45).

Provided that, fashion magazine consumers are active, Lee and Leung (2006:4) proclaim that “different media platforms usually provide somewhat different content, in different platforms, with different types of gratifications”. Once a sole heading of a magazine is broadly dispersed among many people, singular consumers must be considered (Lee & Leung, 2006:4). The consideration is for understanding how total consumer behavior in fashion magazine consumption may influence the feasibility concerning the two media platforms (Lee & Leung, 2006:4).

## **2.4 PRINT VS DIGITAL MEDIA**

The transformation of the media industry has led to scholars comparing the two major media platforms. When the print and digital media platforms are compared, there is a general assumption that digital media is better preferred by digital natives and society at large (Dayton, 2016:2). However, both media platforms have their unique features through their advantages, disadvantages, and popularity (Flavián & Gurrea, 2009:635).

According to Dayton (2016:3) consumers generally associate print media with being more authentic, genuine, and stimulating. Dayton (2016:3) further emphasizes that digital media’s efficiency as compared to print media counterparts does not guarantee its effectiveness. Digital ads can be viewed scattered and popping everywhere, print media on the other hand appears to be more intentional (Dayton, 2016:3).

Digital media surpasses as a quick and inexpensive method whereas print thrives in making profound connections (Dayton, 2016:4). Dayton (2006:3) proclaims that print and digital media platforms are in a constant state of comparison, they are competing to super-pass each other. Dayton (2006:20) further adds that the observations confirm that the digital media platform is slowly replacing the print media platform. In Figure 2.5, print and digital magazines are illustrated.





**Figure 2. 5 Digital magazines vs print magazines**

Source: Pilcher (2014:[sp])

Concerning cost, traditional print magazines have to go through the printing process, get distributed, and finally into shelves to get sold (Pilcher, 2014:[sp]). The print and distribution process of print magazines is costly, and magazines that do not get sold are a loss for the publisher (Pilcher, 2014:[sp]). Digital media, on the other hand, make it easier for magazine editors to publish their magazines online, avoiding the cost of suppliers and distributors (Pilcher, 2014:[sp]).

The integration concerning print and digital media platforms appear as the greatest method to merge innovative and exhilarating technology with the seasoned success of print media (Dayton, 2016:4). Furthermore, a justly prosperous publication ought to combine both media platforms as supplements to connect the strengths of both (Dayton, 2016:3). Even though digital media appears to have a multitude of benefits such as instantly modifiable and easy access at no cost, collaborating print media is greatly embedded in consumers' minds (Media, 2018:[sp]). Picard (2003:128), however, maintains that print media is facing a global critical challenge by being constantly overshadowed and threatened by digital media.

In a world where the accessibility of digital information is significantly available and at the same time deemed unreliable compared to information from print media, Figure 2.6 shows that there is a potential for print to remain thriving and strong (Pilcher, 2014:[sp]). It is further illustrated the human attachment to tangible magazines is undeniable (Pilcher, 2014:[sp]).

Pilcher (2014:[sp]) states that “it appears clear that digital media is poised to dominate in the future, as the number of purely digital media offerings are multiplying”. However, technology is not going to cause the decline of print media (Pilcher, 2014:[sp]). If the technology is effectively used, it can assist both digital as well as print media differently (Pilcher, 2014:[sp]). The effective use of technology would grant both media platforms the ability to flourish as the industry “moves forward in the ever-changing landscape of the media world” (Pilcher, 2014:[sp]).

Kilian *et al.* (2012:1) articulate that there is no question concerning how significant the evolution of digital media has transformed the media industry but, the perceptions relating to “the death of print media have been greatly exaggerated”. Additionally, the truth is that the physical nature of magazines continues to be significant to a considerable number of consumers (Kilian *et al.*, 2012:1). Furthermore, Kilian *et al.* (2012:1) contrasted with the belief of many concerning the dying of print media. Kilian *et al.* (2012:1) articulate that print media is by far not have been replaced by digital media yet, it still represents a fundamental part of the media industry. In Figure 2.6, the relationship between print and digital media is further illustrated.

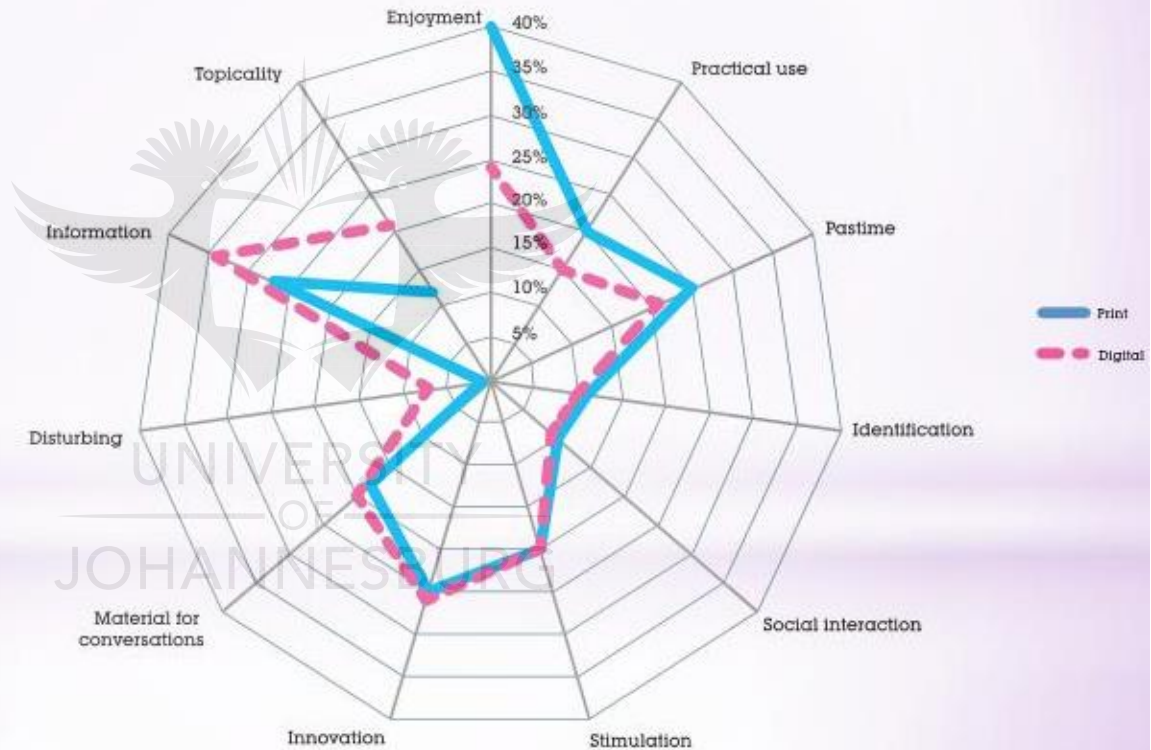




# Print/digital experiences

*Comparison of  
print and digital  
formats for  
magazine  
content:*

Source: Media Experience Survey, TNS  
NIPO/NUV, The Netherlands, 2012



**Figure 2. 6 Relationship between print and digital magazine content**  
Source: Pilcher (2014:[sp])

## 2.5 FUTURE OF PRINT MEDIA

According to Porter (2001:65), the internet has gotten extensive consideration from consumers as well as publishers as an exceptionally important technology concerning media consumption. As stated by Ellonen (2008:[sp]), the internet has in numerous ways affected the print media industry as it has in many other industries. Both media platforms have benefits and shortcomings that they need to overcome to remain relevant (Dayton, 2016:3). Ellonen (2008:[sp]) further claims that the future of print magazines is uncertain and vague, and further adds that print magazines may be outdated to survive in the digital era. Porter (2001:67) states that “the print media may eventually go into the mode of creative destruction or may act as a disruptive technology to its successor, the digital media”.

The print media’s future is rather uncertain, however, research suggests that the future looks promising for both media platforms as they both cater to different consumers and interests (Ellonen, 2008:[sp]). This study will recruit digital natives to make clear these assumptions. Digital natives have a huge influence on how the future will eventually be concerning the utilization of media platforms. For that reason, they are deemed suitable for this study, to explore the relevance of print fashion magazines specifically.

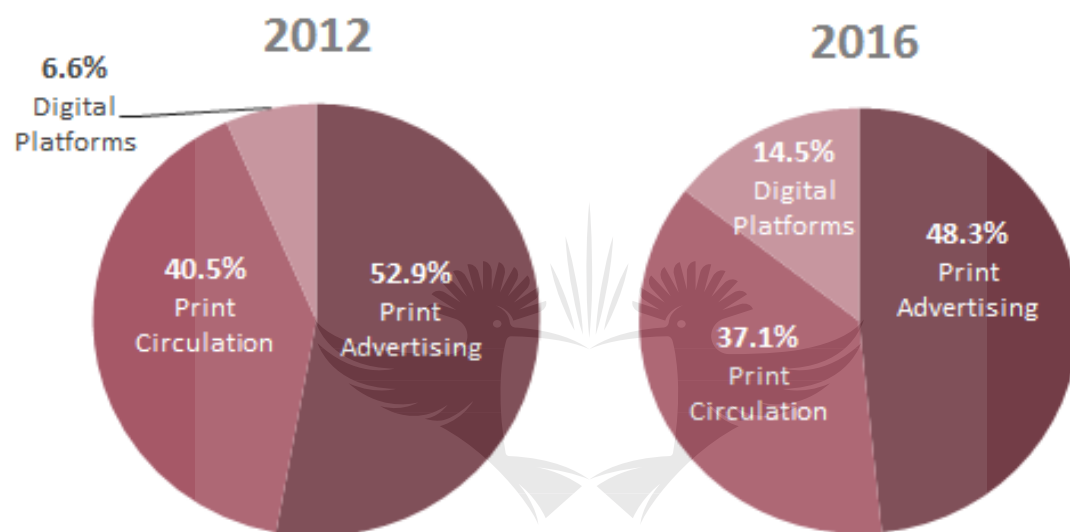
According to Dayton (2016:3), Act Now! A Better Response to Direct Mail, in their survey conducted in 2013, states that 75% of digital natives (16-26 years old) thought that information is less factual from a digital platform as opposed to a print media platform. Media (2018:[sp]) in their article titled “Print versus digital: Four reasons why print is still around” maintain that print media still exists despite the projections of some pessimists. In fact, in some areas, print is still the favored media platform (Media, 2018:[sp]). Media (2018:[sp]) further states “as the dust from digital’s disruption begins to settle, the print may be finding some safe footing once again”.

Picard (2000:60) expresses that, “digital media is known to be efficient and cheap to the consumer and its popularity has increased its market share exponentially in recent years”. For print media to capitalize on this, it is necessary to reinvent their

mode of business by presenting their consumers with palpability and excellent print products (Picard, 2000:60). They further need to complement their products with convenience as well as affordability to compete with the digital media platform (Picard, 2000:60). Figure 2.7 depicts the percentage gap between digital and print media platforms as still huge between the years 2012 and 2016 with print media taking the biggest slice of the pie.

### Digital Remains a Small Part of Total Magazine Revenues

*Percent of Revenue Share*



Source: Veronis Suhler Stevenson Communications Industry Forecast 26th Edition, 2012-2016

**Note:** Digital and mobile revenues include spending on the title-related online and mobile extensions of print publications. It includes advertising and content spending, such as subscriptions, apps and online reviews. To avoid double-counting, spending does not include pure-play or stand-alone sites.

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**Figure 2. 7 Digital media remains a small part of total magazine revenues**

Source: Matsa (2013:[sp])

According to Matsa (2013:[sp]), between 2002 and 2012, ad pages for Newsweek's, similarly with its declining circulation dropped by 60%. In 2012, its last year in print, Newsweek noticed rather improved figures (Matsa, 2013:[sp]). There was a 5.5% increase on its ad pages, "the first growth in six years as advertisers seemed to acknowledge the magazine's redesign" (Matsa, 2013:[sp]).

During 2012, a significant number of magazines suffered terrible declines (Matsa, 2013:[sp]). Matsa (2013:[sp]) further add that 'The Week' was hit the hardest as it experienced a 24.5% decline in ad pages. There was a 12% decline in The

Economist, The Atlantic, as well as the Time, even though The New Yorker achieved keeping its ad page decrease to 6% (Matsa, 2013:[sp]).

Although digital media presents new opportunities relating to the style of reading magazines, it is yet to balance out the slide in print revenues (Matsa, 2013:[sp]). According to projections that were provided by the Investment firm Veronis Suhler Stevenson (VSS), the digital magazine revenue would more than double by 2016, to \$2.9 billion (Matsa, 2013:[sp]). VSS further projected that it would score 14.5% of overall revenue by 2016, as opposed to 6.6% in 2012 (Matsa, 2013:[sp]).

## **2.6 MEDIA INDUSTRY TRANSFORMATION**

Simon (2012:[sp]) states that the media industry is facing a wave of technological transformation. A substantial shift is happening in the sector dynamics, “shifting the balance of power downstream away from the upstream” (Simon, 2012:[sp]). The media industry is amongst a significant number of other industries that have been greatly affected by the shift to digital media platforms (Simon, 2012:[sp]). Notwithstanding the precise nature of the industry, the shift to digital media brings threatens the existing print media platforms (Simon, 2012:[sp]). However, it equally brings opportunities for innovation (Simon, 2012:[sp]).

### **2.6.1 The convenience of consuming digital content**

According to a report by Deloitte (2015:5) the consumption of media worldwide is progressively done in digital media platforms. The increase in mobile devices that are efficient for digital media and the increasing speed in internet access, has afforded consumers the opportunity of accessing the media content they prefer, wherever they are (Deloitte, 2015:5). The market for smartphones has experienced an extraordinary increase in the past 5 years (Deloitte, 2015:5). In 2014, smartphones increased by over 2 billion and they were projected to increase to 4.6 billion by 2019 (Deloitte, 2015:5). The upsurge for mobile devices has made it easier for individuals to access content on the go (Deloitte, 2015:5).

Dalton and Logan (2019:82) state that consumers have broken barriers in digital streaming, specifically over the past two decades. Streaming digitally has afforded

consumers the convenience of content distribution through the touch of a screen or button effortlessly (Dalton & Logan, 2019:82). The portability and easy access to digital content is the quickest way to distribute and send information currently (Dalton & Logan, 2019:83). The convenience to access information anywhere and anytime has caused consumers to deviate from purchasing print magazines to their digital formats (Simon, 2012:[sp]).

Consumers are additionally seeking and to some degree accessing products tailored based on their needs such as, “an article rather than a newspaper, a tune rather than a DVD, a film rather than a cable network and catch-up TV rather than linear TV” (Simon, 2012:[sp]). Everett (2011:102) further suggests that magazine publishing companies have over the years, been sluggish and comfortable with collecting profits without any rivalry.

Subsequently, the popularity of the internet made publishing companies realize that they will encounter a financial crisis if they ignore their innovative technological rivals (Everett, 2011:102). According to Mensonen *et al.* (2013:3), a significant number of coinciding influences affected the magazine industry and the shifting of its fundamental logic in business. The internet has had an incredible consequence on an individual's media consumption and the consumption of print magazines is no exception (Mensonen *et al.*, 2013:3).

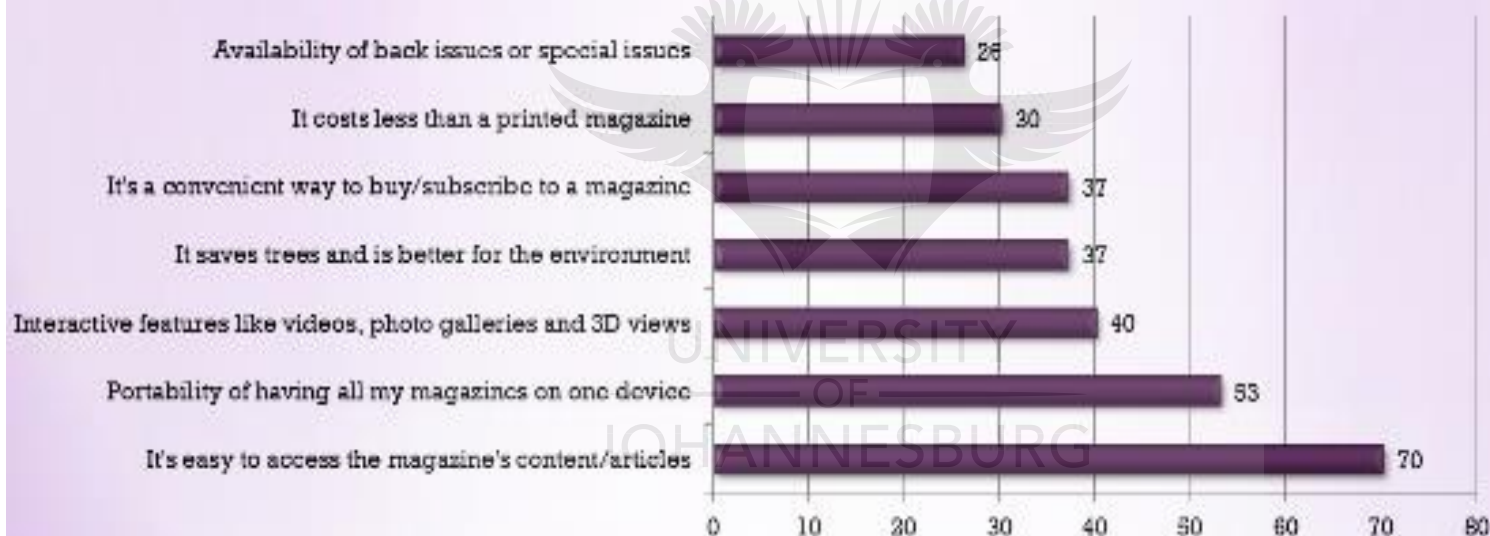
Now, magazine publishers have rather been forced to embrace technology to meet their consumer's expectations and to remain competitive (Everett, 2011:102). Fodor *et al.* (2013:204) state that, a significant quantity of global research and knowledge back the view that the media industry is experiencing an extensive revolution. The industry is constantly moving towards digital platforms and digital revenues are growing with above-average speed (Fodor *et al.*, 2013:205). Figure 2.8 is an illustration of the justifications for consumer's use of digital magazines.





# Why read electronic content?

## Top reasons for accessing electronic magazines (%)



Source: The Mobile Magazine Reader, MPA, USA, 2012

FIPP

Figure 2. 8 Reasons for accessing electronic magazines  
Source: Pilcher (2014:[sp])

As indicated in Figure 2.8, among several reasons, consumers read digital magazines because of the availability of back and special issues. On digital platforms, every single issue of any magazine can be potentially purchased by anyone worldwide (Filigheddu, 2020:[sp]). The meaning of this is that the copies sold have the potential to rise, generating further revenue for the publishing company (Filigheddu, 2020:[sp]). An added advantage is that magazine publishers can also be assured that their magazine circulation is on a worldwide scale (Filigheddu, 2020:[sp]).

An issue relating to cost, as illustrated in Figure 2.8, additionally indicate one of the justifications for consumers reading digital magazines. Filigheddu (2020:[sp]) states that “a paper magazine has to be printed, distributed and finally sold by the newsagents and these processes incur a cost”. Furthermore, unsold print magazine copies symbolize a loss for the magazine publishing company (Filigheddu, 2020:[sp]).

Digital magazines, in contrast, allow publishing companies a digital platform for distributing magazines with less cost (Filigheddu, 2020:[sp]). Purchasing a magazine from a digital platform is more convenient for consumers, as opposed to buying print magazines as Figure 2.8 illustrates. It can be done at the comfort of a consumer's home, the office, or on the bus and at any time (Filigheddu, 2020:[sp]). The presence of internet connections, which characterizes the world as we know it, has made this possible (Filigheddu, 2020:[sp]). Furthermore, the massive increase in the use of smartphone usage allows individuals to get access to magazines at all times and everywhere (Filigheddu, 2020:[sp]).

Interactivity as a feature is among the justifications for consumers to read digital magazines as Figure 2.8 illustrates. The content concerning digital magazines appears to be dynamic, interactive, and engaging, they further attach videos (Filigheddu, 2020:[sp]). On a digital platform, content is distributed in a “manner that improves the usability and the user experience” (Filigheddu, 2020:[sp]). Furthermore, live streaming affords magazine publishing companies the opportunity to directly communicate with their consumers (Filigheddu, 2020:[sp]).

### **2.6.2 The shift in media content**

There is no scarcity of consumer demand for print media's central subscription; however, the print media platforms are confronted by a rivalry with a range of alternative sources (Fodor *et al.*, 2013:205). Several of these sources, such as Twitter, Facebook, Instagram, and Pinterest are available at no cost, their conventional position at the heart of consumer's lives is confronted with unprecedented risks (Fodor *et al.*, 2013:205).

Social media networks are useful for finding the audience, as well as for increasing the sharing of content digitally (Filigheddu, 2020:[sp]). Fodor *et al.* (2013:205) further claim that publishing companies have begun the exploration of online distribution opportunities intending to retain digital natives. In addition, they have shifted a significant quantity of their delivery channels from print to digital media platform for a larger audience (Cherian, 2014:577).

According to Eisenberg (2011:[sp]), publishers still need to sustain print advertising revenue for their survival in the market, even though they might have the occupied digital space. When magazines occupy digital space, it is an opportunity for them to be innovative; they can create different content for their readers (Eisenberg, 2013:[sp]). It is also an opportunity for them to comprise of interactivity in their magazine space (Eisenberg, 2011:[sp]). Some magazine publishers produce web-built magazines that are similar to their printed versions and take advantage of crafting vibrant and interactive magazines (Eisenberg, 2011:[sp]). Although a wider society has been affected by the transformation in the media industry, its influence is extensively apparent amongst the digital native generation (Swire, 2014:[sp]).

### **2.6.3 Consideration for technological innovation**

Print media publishers recognize and consider the technological changes in the industry, to remain relevant, exciting as well as innovative (Dayton, 2016:4). Industries must keep up with the expectations of the digital natives who comprise an extensive stake in society; the fashion and media industry is no exception (Dayton, 2016:4). Digital natives are growing up and fast becoming young adults who are in



the process of making significant decisions, such as their university of choice as well as how they consume media content (Fry, 2015:[sp]). According to Kec (2018:[sp]) “the digital age has taken the world by storm in these past years, changing with it, the consumer is engaged”. Kec (2018:[sp]) further states that the “digital age has made a major impact on how business is done”.

A significant amount of research studies have been done about both print and digital media (Fodor *et al.*, 2013; Dayton, 2016; Flavián, & Gurrea, 2009; Ellonen, 2006). A comparison between these two media platforms is of importance for this study to determine the reasons for the continued success of print media in an era that is deemed digital.

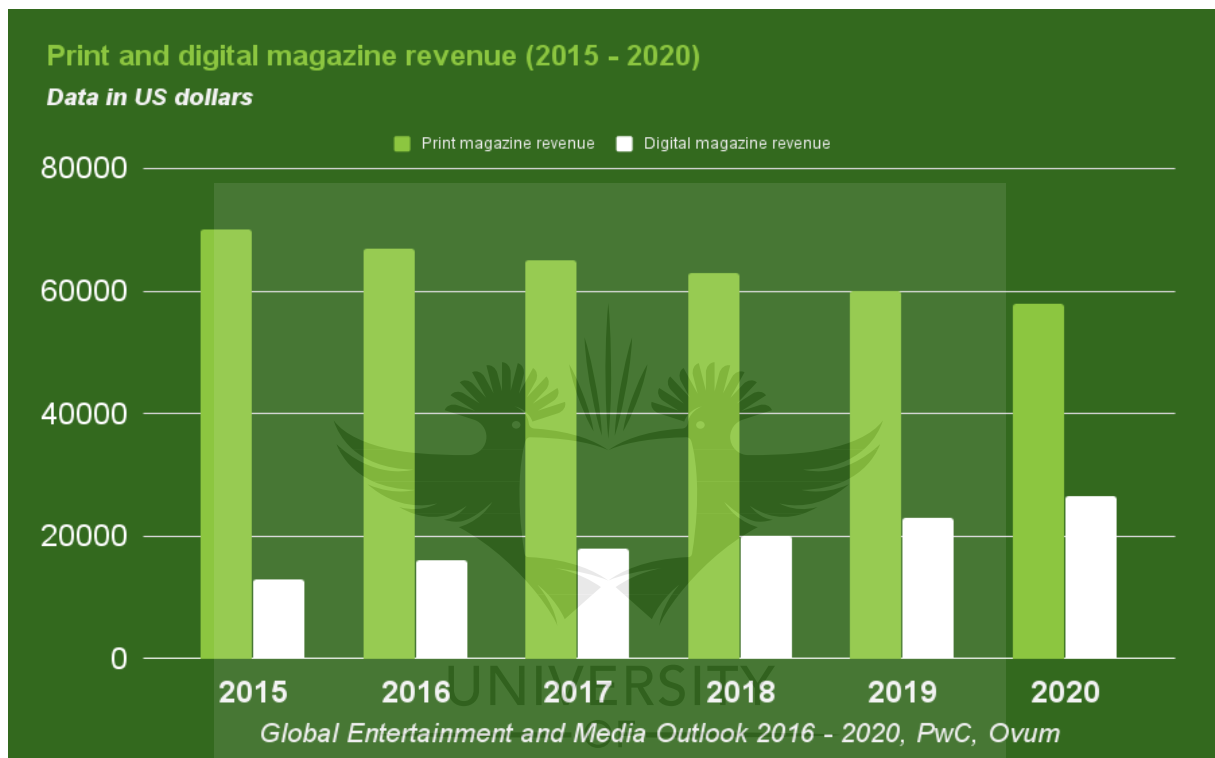
## **2.7 PRINT MEDIA PLATFORM**

Lakhani (2010:38) describes print media as “in its traditional sense, the distribution of information in any printed format and is the most conventional and common means of distributing information”. The print media platform has been influenced the most by this shift in the industry; print comprises of sub-section of industries such as magazines, journals, newspapers, and books to mention a few (Porter, 2001:65). This study focuses on print fashion magazines with a view of the media industry as a whole. Print media is occasionally seen as an obsolete method of advertising, yet, it remains a force to be reckoned with (Dayton, 2016:4). Dayton (2016:4) further declares that print media is not the least bit a fading or ineffective method of communication.

Print media offers consumers a tangibility that makes them carefully consider the content as opposed to digital media (Media, 2018:[sp]). Media (2018:[sp]) further clarifies that “this is because readers have to actively engage with printed content to read it; they have to pick up the content, hold it and read it”. Whereas, in content from digital media, they tend to unresponsively page through without paying much attention to the content itself (Media, 2018:[sp]).

Every subsection of the print industry is facing a critical stage, as consumers are slowly influenced by the digital media industry, which is threatening to take over the

entire industry (Porter, 2001:66). As indicated by several scholars such as (Dayton, 2016:14, Kilian *et al.*, 2012:1, Picard, 2000:60 as well as O'Neill, 2012:[sp]) referenced in this study, print is nowhere near its dying phase. Some have implied that print media is thriving and the dialogue relating to its decline remains a perception. In Figure 2.9, the revenue for both print and digital magazine platforms is shown.

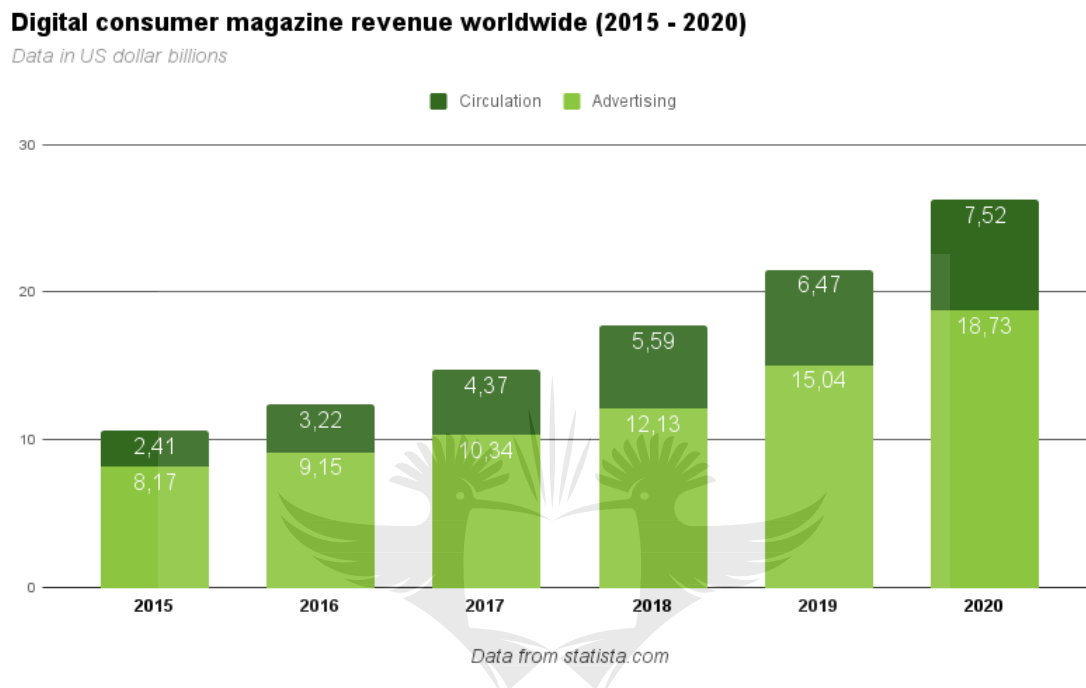


**Figure 2. 9 Print and digital magazine revenue**  
Source: PwC (2015-2020:[sp])

Through adapting to the industry changes and seizing the digital opportunities, print magazines may not just survive, but thrive even more (PwC, 2015-2020:[sp]). The shift from print to digital is not easy, however, several magazine publishing companies have considered it because of the opportunities it comes with (PwC, 2015-2020:[sp]). Adapting to digital changes certainly breaks down the limitations that restricted them to traditional ways of publishing (PwC, 2015-2020:[sp]).

As shown in Figure 2.9, print magazines have been consistent in bringing in higher revenues between the years 2015 and 2020. However, the figure further illustrates a gradual increase in digital revenue between 2015 and 2020 as well as the gradual

decline in print revenue over the same period. Several magazine publishers have thrived despite the shakeup, they are all taking a few steps to embrace digital platforms (PwC, 2015-2020:[sp]). Figure 2.10 below is a further illustration of the gradual increase of digital revenue between the years 2015 and 2020.



**Figure 2. 10 Digital magazine revenue**  
Source: PwC (2015-2020:[sp])

Geographically, it is evident that digital distribution allows publications to “reach audiences that would otherwise have been limited by their distribution network” (PwC, 2015-2020:[sp]). Switching to digital platforms also assists magazine publishers in cutting costs and increasing the magazine’s revenue (PwC, 2015-2020:[sp]).

### 2.7.1 The perceived decline of print media

Present popular opinion suggests that print media is well on its way to being obsolete (Cherian, 2014:576). In the fast-growing media industry influenced by the rapidly evolving technology, a careful review of contemporary literature is required to assess current trends in the media industry. According to Gupta (2015:2), the

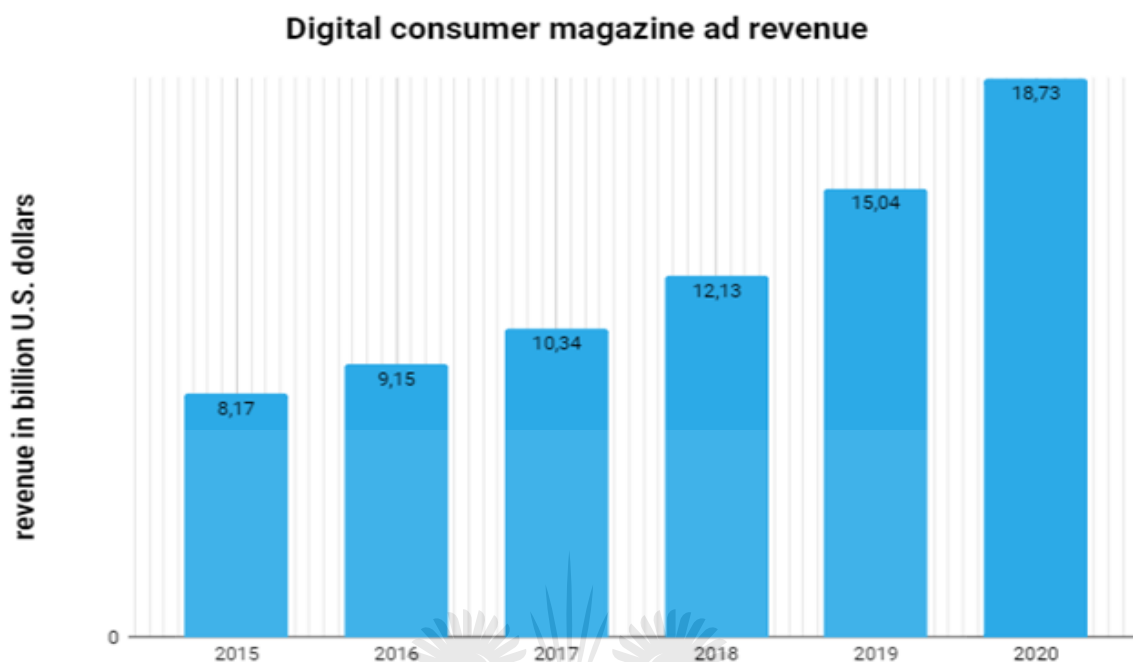
accessibility of several options for media consumption has significantly expanded the media industry. This opposes the previous eras, where information was only obtained from print media (Gupta, 2015:2).

In this modern age, media consumers are afforded an extensive variety of media platforms to select from (Gupta, 2015:2). Consumers are now able to get content from a mobile device in the form of a tablet and smartphones (Gupta 2015:2). However, the convenience of using mobile devices to access data has caused a decline in print revenue (Gupta, 2015:3). Jacob Cherian (2014:576) shares the same sentiments by stating that, presently, digital magazines have impressively fulfilled the expectations of magazine readers. Consequently, this causes deterioration in the distribution of print magazines (Cherian, 2014:576).

Dayal (2012:[sp]) in her article titled, "Magazines: The Decline of Print and the Rise of Digital," declares that the market for digital media has increased by 44%, whilst the market for print magazines had an 11% decline. Dayal (2012:[sp]) further stated that this trend is projected to carry on. In his article, "The State of Magazines: Is Print Media 'Virtually' Over?" Scott (2013:[sp]) also believed that print magazines would eventually disappear "into the annals of history as the last remaining stalwarts will shrink in number". The growth in the circulation of digital magazines has overlapped with a decline in the circulation of print magazines. Stabel (2015:[sp]) in agreement with the assumption stated that the annual growth for digital media was projected to rise by 15.9% until 2018 as compared to print media's growth of only 2.8% each year.

Grounded by the study done by the Global Web Index (2014:[sp]) a significant number of people are abandoning the print media platform for consumption of digital media platforms. Their study was aimed at researching the consumption of digital media which involved 17,000 participants in 32 countries and it was the biggest study done on the consumption of digital media worldwide (Global Web Index, 2014:[sp]). The outcomes of the study indicated that 26 out of the 32 country's consumers spend a lot of their time reading online articles as opposed to buying print magazines (Global Web Index, 2014:[sp]). Figure 2.11 depicts projections for the

gradual growth of digital magazine consumer revenue worldwide between 2015 and 2020.



**Figure 2. 11 Growth in digital magazines**  
Source: Chuchnowska (2018:[sp])

The projected numbers were that the ad revenue for digital consumer magazines was to rise from the 8.17 billion U.S. dollars collected in 2015 to 18.73 billion in 2020 (Chuchnowska, 2018:[sp]). As a percentage of all magazine readership, the digital magazine increased from 32% in the year 2016 to 37% in 2018 (Chuchnowska, 2018:[sp]). With this pace, it was projected that digital magazine readership would rise to 40% in 2020 (Chuchnowska, 2018:[sp]). Chuchnowska (2018:[sp]) states that the constant increase in numbers of digital magazines is not only because of new technologies but of growing demand from the consumers as well.

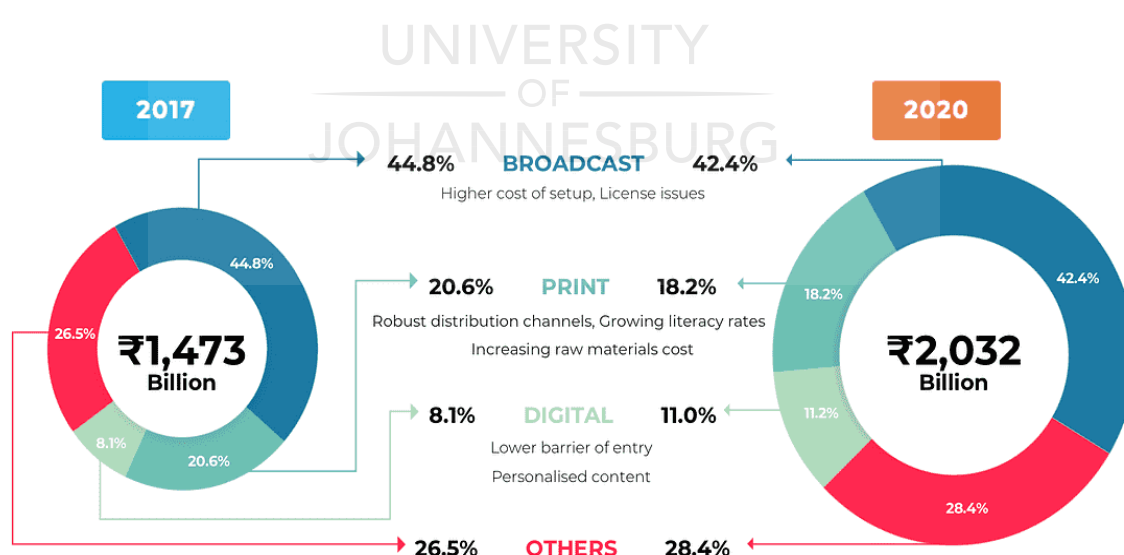
### **2.7.2 Opposing the decline in print media**

A study about the state of the print magazine industry that is published annually by The Association of Magazine Media shares a different view. In their study conducted in 2015, they stated that print magazines remain the best trustworthy, inspirational, and powerful platform amongst readers (Association of Magazine Media, 2015:[sp]). The outcomes of their 2015 study indicated a 10.2% growth in print magazine

readership which was evaluated against the 2014's first quarter (Association of Magazine Media, 2015:[sp]).

In keeping with the Association of Magazine Media (2015:[sp]), the best three media platforms are mobile web, online, and print media platforms. The mobile web media platform has appreciated the highest increase at 7% quarterly (Association of Magazine Media, 2015:[sp]). Hill Strategies Research (2011:[sp]) while researching the magazine market, established that education and household income are associated with expenditure on print magazines.

The study suggests that only 25% of households with low income spend on print magazines, as opposed to 69% of households with high income (Hill Strategies Research, 2011:[sp]). The print media platform appears to be thriving and challenging the global dialogue in regards to the circulation deterioration. Consistent with the Audit Bureau of Circulation (ABC) (2017:[sp]), "print circulation has grown from 39.1 million copies in 2006 to 62.8 million in 2016, a growth of 60% in 10 years". The illustration showed in figure 2.12 presents the anticipated increase in all media platforms between 2017 and 2020 in India.



**Figure 2. 12 Print media's growing trend**  
Source: Shetty (2018:[sp])

In line with a report that was published in May 2017, by the Audit Bureau of Circulation (ABC) in India, the circulation of the print increased from 39.1 million copies sold in 2006 to 62.8 million copies in 2016, a 60% increase in over 10 years (Shetty, 2018:[sp]). All this occurred in a period where print media was taking strain in every major economy worldwide (Shetty, 2018:[sp]). Whereas the continuation of growth in the next few years in broadcast and print takes place, it is predicted that “their proportion when compared to the total size of the media industry would shrink and continue to shrink as digital grows” (Shetty, 2018:[sp]). According to Shetty (2018:[sp]), “while broadcast and print would continue to grow over the next few years, their proportion when compared to the total size of the media industry would shrink and would continue to shrink as digital grows”.

Yentob (2012:[sp]) affirms that, for so long as there's a willingness from advertisers to buy advertising space, print magazines will continue to strive. He further states that the main revenue stream for print magazines is advertising revenue and any other revenue streams are deemed as secondary (Yentob, 2012:[sp]). Additionally, revenues from subscriptions are also regarded as secondary income revenues (Yentob, 2012:[sp]). This is the reason for publishers being able to give away print magazines for no cost (Yentob, 2012:[sp]). Thus, creating the largest audience for advertisers to remain the main objective of a print magazine (Yentob, 2012:[sp]).

### **2.7.3 Availability of competing media platforms**

Print magazines are confronted with the reality of advertising rapidly drifting into the digital space (Yentob, 2012:[sp]). These digital spaces are blogs and social media networks, these are areas where streams of people, especially digital natives spend their time (Anderson & Rainie, 2018:[sp]). Anderson and Rainie (2018:[sp]) further assert that digital media platforms afford convenience and timeless content to consumers.

According to Lukovitz ([sa]) of the Association for Magazine Media, the print media platform is viable and it experiences sales growth and declines at different periods just like any industry. It is further noted that the best strategy for business in any magazine is to combine both digital and print business models (Lukovitz, ([sa])).

Lukovitz ([sa]) alludes to an author and media expert Thad McIlroy: “few magazine publishers could survive the loss of advertising revenue if they discontinued their print versions”.

Lukovitz ([sa]), additionally states that “while they are becoming increasingly skillful at generating revenue from their websites, web-only publishing models cannot oust a print model”. Guenther (2011:[sp]) shares the same sentiments by expressing that the viability of print magazines will continue for generations ahead. Guenther (2011:[sp]) further maintains that “magazine content and brands still resonate with consumers around the globe, but the means of delivery and methods of consumption are moving to the digital landscape in a measured yet relentless march”.

#### **2.7.4 Print magazines adapting to the digital media shift**

Print magazine publishers are becoming accustomed to the evolving media industry, they recognize that their business strategies require adjusting to the changes in the industry (Hill, 2011:[sp]). A significant number of print magazine publishers have begun to implement new business models (Hill, 2011:[sp]). Some publishing companies have incorporated a digital section into their print business model (Hill, 2011:[sp]). They are determined to adjust to the opportunities and challenges presented by the media industry shift (Fodor *et al.*, 2013:205).

Rhodes (2001:39) states that “print magazines have experienced and overcome several technological developments in the history of the magazine”. The signs of progress concerning technology that has occurred through the years created innovative ways of publishing that are entirely achieved in digital platforms (Rhodes, 2001:39). Several magazine publishing companies have articulated that the digital media platforms have affected their businesses and print magazines are getting less attractive to the reader (Ellonen, 2008:[sp]).

According to Das (2016:4), print magazines, in reacting and adapting to challenges concerning the digital era, have “invested in innovations, in particular, in new forms of advertising sales” (Das, 2016:4). Moreover, they have invested in the increase of magazine publishing and free distribution models; their various inventions include



web-based, mobile as well as new digital platforms (Das, 2016:4). In the past, the magazine media industry has slowly and carefully observed the digital world, as sales figures for print magazines followed consumer behavior into a world of digital and mobile devices (Das, 2016:3).

These devices can access a range of content from various media platforms such as “websites, mobile phone apps, news subscription services as well as social media” (Das, 2016:3). Various magazine publication companies have adapted to the shift by creating digital publications of their magazines (Das, 2016:4). Das (2016:4) further articulates that currently, magazines strive for new methods for reaching consumers, “new forms of recommendation culture via social media and new forms of advertising, where the relationship between publisher and the brand is more than just messenger and medium”.

## **2.8 DIGITAL MEDIA PLATFORM**

The term ‘Digital Media’ is fluid, it is not just an innovative way to exchange and distribute information via electronic and mobile devices, but is continuously evolving (Deloitte (2015:6). According to Dayton (2016:2), digital media is “faster, cheaper, wider-reaching, and appeals to more people as being current and innovative technology” as opposed to its counterpart, print media. While digital media has some benefits concerning innovative and exciting content, the flaws of digital media may represent strengths for print media (Dayton, 2016:3).

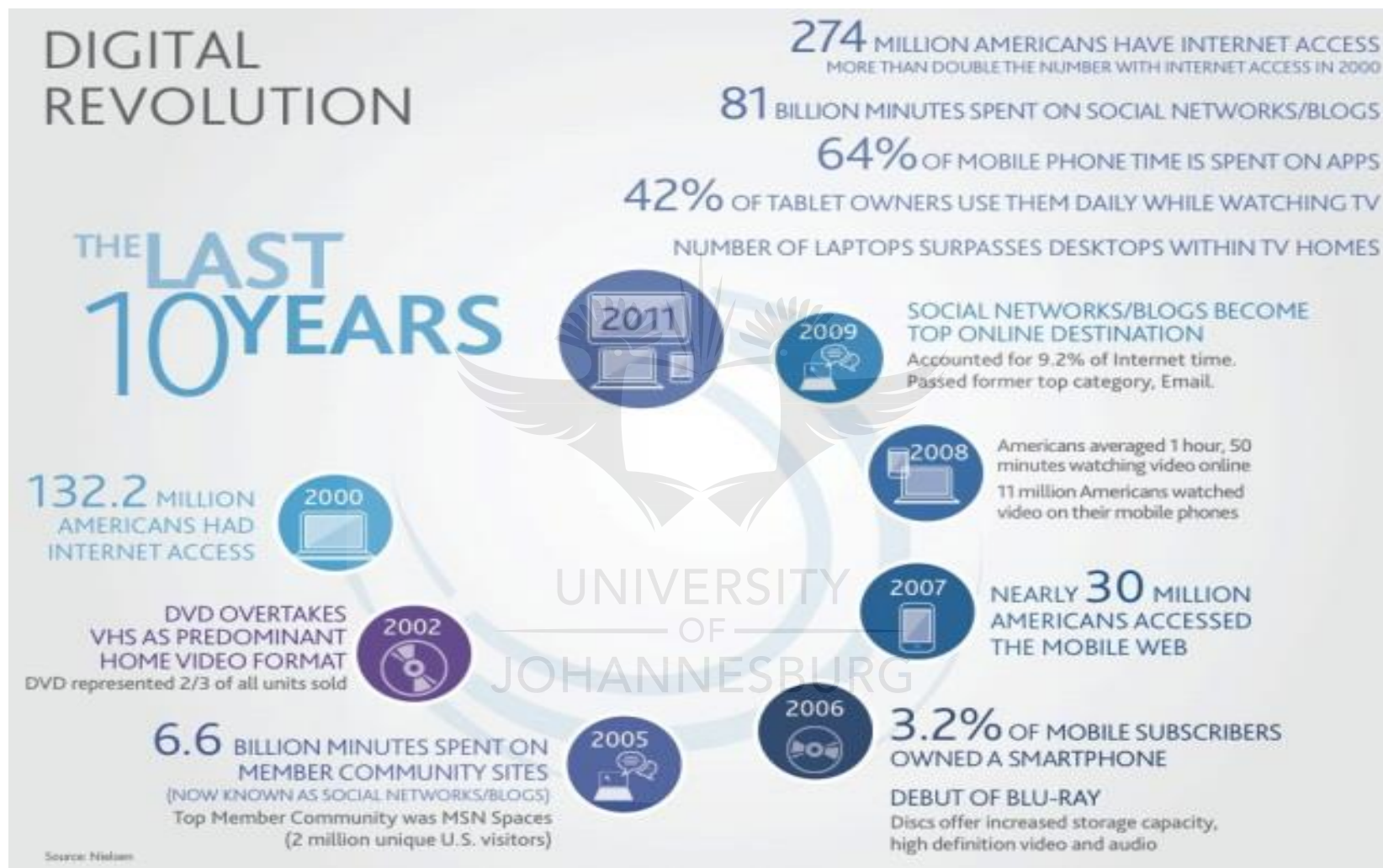
Digital media has performed a significant part, not only in improving communication methods; it is additionally advancing the entertainment and media industries at large (Swire, 2014:[sp]). Digital media is constantly changing how things are done and further making a substantial revolution in ways in which people communicate (Swire, 2014:[sp]). Deloitte (2015:6) states that the evolution of digital media is amongst the most rapidly emerging phenomena in the space of technology and business. Digital natives are the driving force of this innovation as the generation that was born in this era. They are also the generation that spends a considerable amount of their time using technology and the internet.

### 2.8.1 Evolution of digital media

According to Kayany and Yelsma (2000:215), the media industry is rapidly developing, digital media has emerged and print media is still making strides to adapt and utilize technology to remain competitive. Digital natives have and continue taking advantage of digital media, particularly within its production, circulation as well as consumption.

It is indicated that 274 million Americans have access to the internet and this is over half the people who had access to the internet in the year 2000 (Richardson, 2012:[sp]). Figure 2.13 further illustrates that there are 81 billion minutes spent on blogs as well as social networks in general (Richardson, 2012:[sp]). Richardson (2012:[sp]) articulates that 64% of the time spent on mobile phones is on apps and 42% of those who own tablets utilize apps to watch television daily. It was also documented that the number of laptops has exceeded desktops within TV homes for the first time in history (Richardson, 2012:[sp]).

A 2011 published study by Brian Solis titled 'Blame It On The Youth' reviewed 2,200 mothers worldwide and discovered that 81% of children younger than two years, to some degree contain a digital footprint (Richardson, 2012:[sp]). The study further indicated that 92% of children from the US have some digital presence made on their behalf approximately by two years of age (Richardson, 2012:[sp]). Mostly, the online presence is created before the child is born with sonograms (23%) circulated and posted on social media as well as blogs (Richardson, 2012:[sp]). Digital natives are, on a daily becoming significant concerning the economy, yet the gap between how this generation communicates and connects and how businesses approach them is only widening (Richardson, 2012:[sp]). Figure 2.13 is a depiction of how digital media has developed, with the utilization of mobile devices in the last ten years.



**Figure 2. 13 Digital evolution**  
Source: Richardson (2012:[sp])

The researcher shares the same sentiments as Osgerby (2004:14) concerning the notion of “no distinct difference in the impact of the new digital media on the simplification of global information network and the production of media products”. The reason relates to the fact that technology and digital media have enhanced methods for circulation and production of media amongst consumers (Osgerby, 2004:14). They have equally affected communication amongst individuals because of their appealing method that has led to substantial information exchange (Osgerby, 2004:14). As opposed to previous years where the access of information was through piled paper files originating from several newsrooms and archives, today’s information is immediate and convenient (Osgerby, 2004:14).

### **2.8.2 The magazine industry**

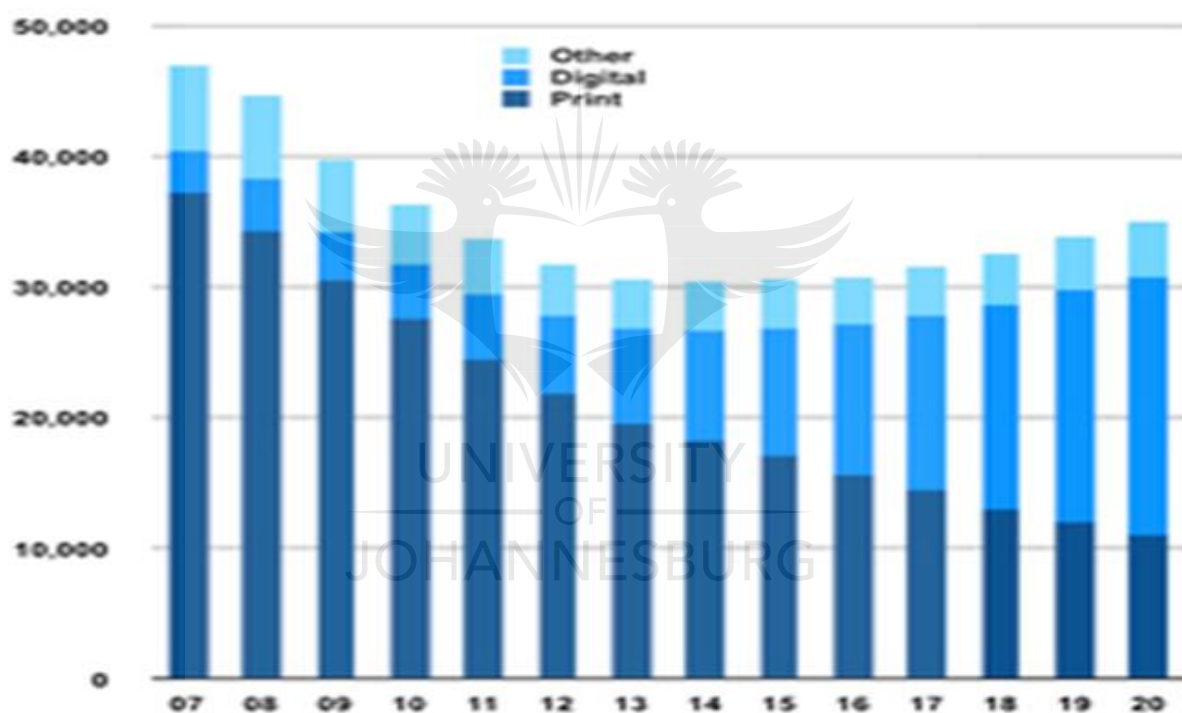
The magazine industry has been widely affected by this shift and they strive to keep up with the technology in an attempt to remain relevant. According to Dora Santos Silva (2011:[sp]) “a digital magazine does not have to be a replica or a PDF of the printed version”. Silva (2012:[sp]) further expresses that the media industry is gradually paying close attention to digital magazines because they can appeal to consumers with interactive content at no cost of production and distribution. Magazines for mobile devices can be designed into different types; some of them are extremely interactive and enormously differ from a print magazine (Silva, 2011:[sp]).

In the year 2007, MedialDEAS had already implied that 30% of the magazine industry will be represented by digital magazines by 2022 and 75% of every publication by 2032 (MedialDEAS, 2010:2). The Association of Media Magazine concluded that the consumption of digital magazines is growing and it is being surpassed by the internet (MedialDEAS, 2010:2). The Association of Media magazine further confirmed that 50% of magazine subscribers renew their subscriptions and this includes digital magazines (MedialDEAS, 2010:2).

Digital magazine consumers amounting to 58% read their publication the same day they receive it and 51% are individuals between the ages of 18 to 28 years and they read magazines digitally (MedialDEAS, 2010:2). Those who have paid for content in the magazine and downloaded apps amount to 41% and e-reader owners amounting

to 91% are consumers of magazines (MedialDEAS, 2010:2). Nearly, all print magazines have an online existence, however, the quantity of digitally exclusive magazines is multiplying (MedialDEAS, 2010:2).

In line with Renard (2010:[sp]) within the following ten years, “the magazine industry will experience deep-rooted change from primarily a print-oriented business to one where digital products will represent the largest share of a smaller periodical industry”. Renard (2010:[sp]) further articulated that there is an expectation for digital media to be “the primary source of revenue for magazines past the 2016-2017 time frame”. Figure 2.14 shows a forecasted magazine periodical market from 2007-2020.



**Figure 2. 14 Forecasted magazine periodical market**  
Source: Rosenberg (2010:[sp])

As illustrated in Figure 2.14, in 2009, approximately 10% of the overall periodical industry was founded on circulation and advertising profits directly or indirectly related to digital product lines as a whole (Renard, 2010:[sp]). It was projected by medialDEAS in 2014 that the digital fraction of the US periodical industry would approximately be worth \$8.5 billion, or a total market value of about 28% (Renard, 2010:[sp]). In addition, it was further projected that in 2020, the US periodical

industry would have risen to roughly about \$20 billion, or a total market value of 58% (Renard, 2010:[sp]).

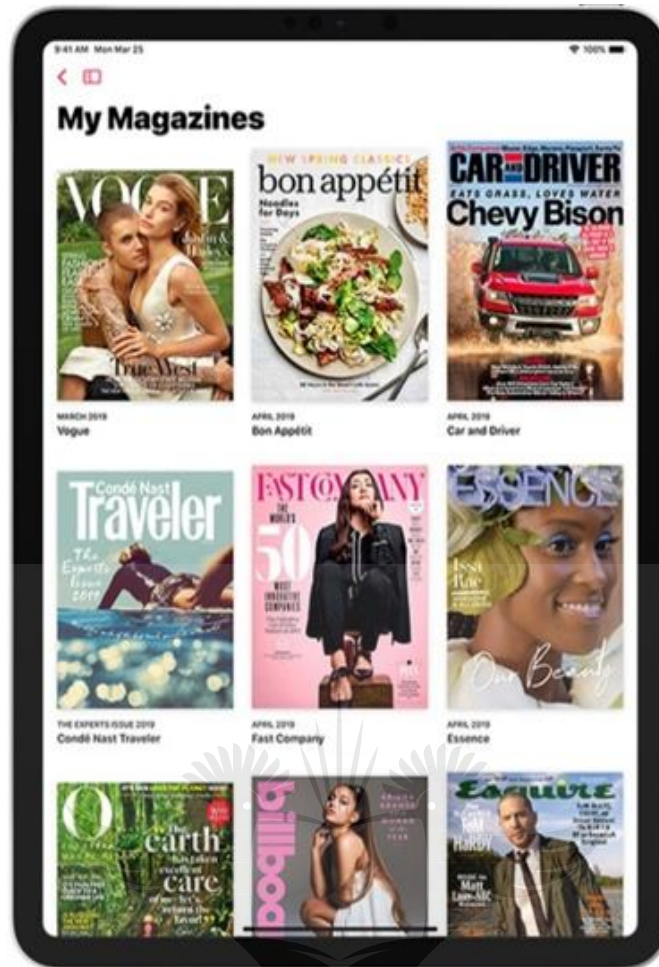
### **2.8.3 Mobile device applications**

According to Horsten (2010:27), an Associate Director at PWC, “while publishers have generally not been able to generate payments from online readers, they have begun to develop a paid circulation market through mobile platforms”. The increasing infiltration of mobile devices in South Africa has inspired publishers to capitalize on that by gradually developing mobile apps (Horsten, 2010:27).

Mobile devices offer consumers cinematic content, complete color, the accessibility of mobile devices, and frequently a high-resolution image and further offer content that is unavailable in print (Horsten, 2010:27). Mobile devices have become widespread; decreasing prices for mobile devices would increase infiltration and a potential industry for paid digital circulation (Horsten, 2010:27). Even though consumers are accustomed to retrieving online content at no cost, they are additionally comfortable with paying for mobile content (Horsten, 2010:27).

Roughly, about two-thirds of spending in magazine circulation is made up of sales from a single copy (Horsten, 2010:27). Magazine purchases are most likely to be impulsive purchases wherever consumers notice the cover of the magazines and are inspired to make a purchase (Horsten, 2010:27). Mobile device users and digital e-readers are not entirely encouraged by a magazine cover; even though, they are likely to be heavy readers (Horsten, 2010:27). Horsten (2010:27) further adds that currently, there is a substantial market for paid online content in South Africa. However, the belief remains that consumers may be eager to pay for the convenience of accessing magazines on their mobile devices (Horsten, 2010:27). Figure 2.15 portrays a mobile device in a form of an iPad where consumers can easily access an online version of their favorite magazine.





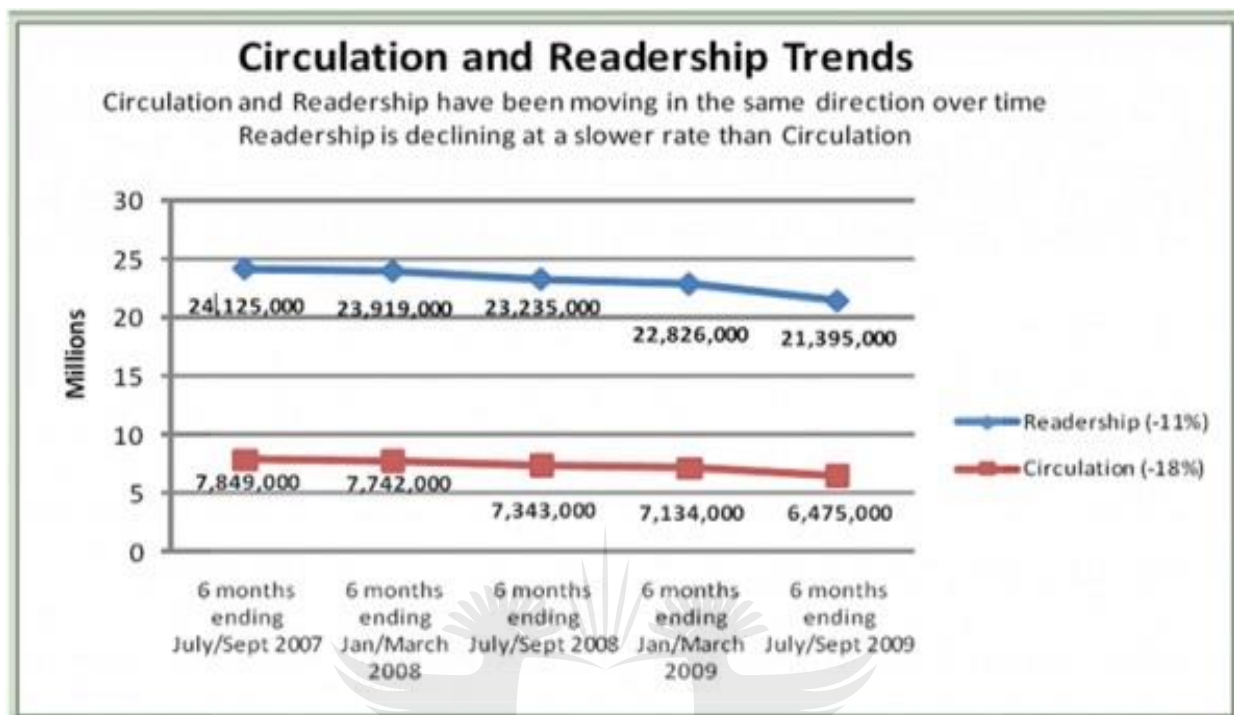
**Figure 2. 15 Various magazines in an iPad**  
Source: Clover (2019:[sp])

#### 2.8.4 Circulation of paid digital content

The circulation of paid digital magazines is rapidly growing and becoming well recognized in other areas of the global scale and is projected to grow in South Africa (Horsten, 2010:27). The circulation of a single issue for paid digital content per unit for 2012 was projected to total 50 000 and a significant increase for 2016 was projected to 330 000 per unit (Horsten, 2010:27).

It was further predicted that digital circulation expenditure for 2012 would be R14 million and a significant rise for 2016 would total to R95 million (Horsten, 2010:27). The magazine industry, print magazine publishers specifically, have an opportunity to adjust to the industry changes by offering magazine readers with options and

content not focussed on by digital publications (Horsten, 2010:27). The numbers in Figure 2.16 are a depiction of magazine readership as well as circulation trends.



**Figure 2. 16 Circulation and readership trends**  
Source: Chelniciuc (2014:[sp])

As illustrated in Figure 2.16, a study concerning daily print magazine circulation and readership data for twenty-five leading U.S. publications done by Scarborough Research and Newspaper National Network LP (NNN) suggested that Readers-Per-Copy (RPC) rates grew between 2007, 2008, and 2009 by an average of 7.5% (Chelniciuc, 2014:[sp]). Their study concluded that “readership and circulation are two metrics highly correlated, that have been moving in the same direction over time” (Chelniciuc, 2014:[sp]).

In the current media industry, these metrics are intensely related to planning and purchasing advertising space (Chelniciuc, 2014:[sp]). A significant qualitative data is made available to advertisers by magazine consumers (Chelniciuc, 2014:[sp]). For instance, the study illustrated that magazines appeal to exclusive consumers who are educated, “therefore being able to compete for a share of a brand’s media budget” (Chelniciuc, 2014:[sp]). The efforts made by publishers to discard non-profitable or ineffective circulation have been a success (Chelniciuc, 2014:[sp]).



### 2.8.5 Digital magazines

The developments in technology have and continue to change how the production and publishing of a magazine occur (Rhodes, 2001:40). Several print publishers, even though they have a digital presence, still need advertising revenue to continue (Carey, 1989:28). To be innovative, print magazines need to move content to a digital platform to create diverse formats appealing to their readers (Carey, 1989:28). The move further allows them to be interactive with their magazines (Carey, 1989:29). Carey (1989:31) states that a significant number of magazine publishers “create web-based magazines that are similar to printed magazines, while others take the opportunity to create dynamic, interactive magazines”. Figure 2.17 is an illustration of an example of how a digital magazine can be viewed in a mobile application.



**Figure 2. 17 Example of a digital magazine**  
Source: Pettersson (2013:6)

According to Pettersson (2013:6), “digital magazines have been a topic long before the release of the tablets”. The ever-evolving media industry has allowed magazine publishers to be creative in regards to implementing innovative business models (Carey, 1989:32). Even though the industry of print magazines is striving to adapt to the evolving media, the strategies differ based on each publication (Rhodes, 2001:40).

It is also a challenge for several publications to adapt to this forever-evolving industry attributable to the difficulty in their business type (Ellonen, 2008[sp]). Picard (2003:128) is certain that “the industries should adjust to the new operating environment to defend their currently strong position as information and advertising providers”. They must further create a “portfolio of content-driven products that will help develop their capabilities for survival and future growth” (Picard, 2003:128).

## **2.9 THEORETICAL FRAMEWORK**

This section of Chapter 2 delves deep into the Uses and Gratifications theory also described as the U&G theory (Katz, 1959:1). The Uses and Gratifications as a theory happen to be of fundamental significance for this study exploring the relevance of print fashion magazines to the digital native generation. The U&G theory is more concerned with what individuals do with media as opposed to what media does to individuals (Katz, 1959:1). A theoretical framework according to Liehr and Smith (1999:81) is a structure of theories that occur in the literature and it provides a convenient map for a research study. Imenda Sitwala (2014:189) alludes to a theoretical framework as “the application of a theory, or a set of concepts drawn from the same theory, to offer an explanation of an event or shed some light on a particular phenomenon or research problem”.

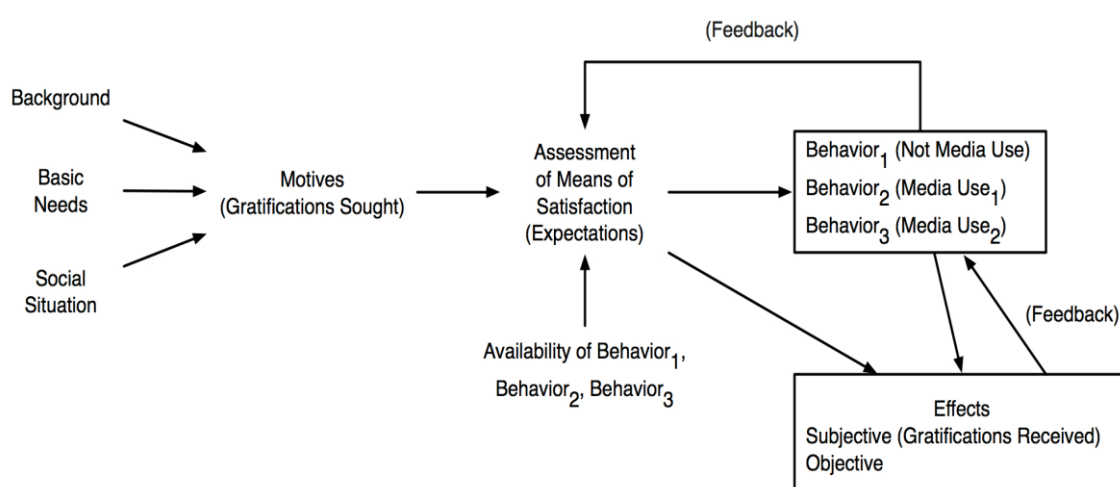
Despite the amount of existing research concerning the two media platforms explored in this study, digital natives and the changes in the media industry need to be further explored. Print magazines that desire to endure the changes in the media industry need to make efforts to appreciate how this influential digital native generation makes use of magazine media. Furthermore, they need to identify whatever gratifications the digital native generation seek in their utilization of media,

concerning this study, fashion magazines. The Uses and Gratifications theory is used for assisting the researcher in identifying the gratifications digital natives get from the consumption of a certain fashion magazine media platform.

### 2.9.1 Uses and Gratifications theory

The Uses and Gratifications as a theory are considered amongst many most effective theoretical frameworks to investigate inquiries concerning “how” and “why” people utilize media to fulfill a certain need (Eighmey & McCord, 1998:190). According to Wimmer & Dominick (1994:[sp]) the U&G theory commenced in the early 1940s, “when researchers initiated the investigation of why the people involved a certain media activities”, while some characterize the theory to Katz’ (1959:1) concept concerning “the dearth of communication research”.

According to McGuire (1974:169), the Uses and Gratifications theory has been reasonably effective in identifying consumer’s inspirations and conducts in a conventional media context. A considerable amount of studies have utilized the Uses and Gratifications theory to new media (Leung, 2001:485). In keeping with Bryant and Miron (2004:686), the Uses and Gratifications emerged in the 1940’, following Katz’s (1959:1) confirmation expressing that “communication research move from what media does to people (persuasion) to what people do with the media”. Figure 2.18 defines a Uses and Gratifications paradigm of McLeod and Becker (1981:74).



**Figure 2. 18 A Uses and Gratifications paradigm**  
Source: McLeod and Becker (1981:74)

The accessibility of non-media and media utilization behaviors, prospects, and expected gratifications affect which behaviors are eventually selected to gratify a person's motivation (McLeod & Becker, 1981:74). The Uses and Gratifications theory's purpose is to justify the connection concerning a consumer and how this consumer utilizes media (Bryant & Miron, 2004:686).

The key inquiry examined by scholars is why people choose to utilize a specific media platform and what gratifications individuals gain from such (Bryant & Miron, 2004:686). According to Levy and Windahl (1984:51), the Uses and Gratifications theory is in favor of the "receiver-oriented concept, supposing an active audience". In fact, virtually every consideration relating to media from the Uses and Gratifications theory's perspective overtly proclaims as its fundamental ideology the notion of "an active, rational, goal-seeking audience" (Evans, 1990:147).

#### **2.9.1.1      *Media user needs***

Consumers evaluate the odds of which behaviors will better gratify a certain need or motivation before the selection of media (McLeod & Becker, 1981:74). A consumer's previous experience with specific behaviors motivates these evaluations (McLeod & Becker, 1981:74). Previous experience is a consumer's knowledge of a media platform, "resulting from the length of time a consumer has been using a particular media platform" (McLeod & Becker, 1981:74).

In the analysis of related research studies, academics synthesized and observed studies done by Gallion (2010:[sp]), Asemah (2011:[sp]), as well as Whiting and Williams (2013:362). Based on the opinion of the above-mentioned scholars, a significant number of individual's consumption of media is for "interaction, killing time, entertainment, seeking and sharing of information, socialization, self-expression, education, surveillance and communication" (Asemah, 2011:[sp], Gallion, 2010:[sp], Whiting & Williams, 2013:363).

### **2.9.1.2      *Media user motivations***

Individuals utilize media for a wide range of motives and these reasons differ depending on an individual's circumstances (Bryant & Miron, 2004:686). The Uses and Gratifications theory defines the relationships established concerning the media as well as its active users (Katz 1959:2). Katz (1959:2) further confirms that "the audience (acting actively, not passively) select and use the media to fulfill their own needs and desires".

Luo (2002:2) declares that the commencement of the Uses and Gratifications theory was grounded by "the functionalist viewpoint on mass media communication". The theory may be categorized by a justification for using categories of diverse motivations as well as purposes for the utilization of media (Ruggiero, 2000:14). These motivations disclose the gratifications consumers seek concerning the media they choose to utilize (Ruggiero, 2000:14). According to Payne *et al.*, (1988:909) motivations for the user may be lessened to "environmental surveillance, environmental diversion as well as environmental interaction". An essential belief concerning the theory of Uses and Gratifications is that individuals are vigorously participating in the utilization of media and they further "interact highly with the communication media by building profile groupings of related uses and theoretically associated gratifications" (Luo, 2002:3).

The Uses and Gratifications theory further defines the justifications for individuals utilizing a specific media platform and what functions the platform fulfills them (Rosengren, 1974:269). Ruggiero (2000:27) claims that the Uses and Gratifications theory provides "a cutting edge approach in the initial stages of each new communication medium, it being a newspaper, radio, television and currently, the Internet". Ruggiero (2000:32) further states that significant new research from the theory's standpoint is developing with increased usage of digital media.

### **2.9.1.3      *Media user assessment***

The fundamental basis for the theory of Uses and Gratifications is concerned with individuals utilizing media for diverse motives and their pursuit of obtaining several

gratifications (Asema, 2011:[sp]). Nevertheless, Li (2005:[sp]) articulates that the arrival of digital media changed how individuals utilize media as they vary and offer diverse gratifications. Furthermore, digital media consumers have the benefit and liberty to vigorously pursue information that is of concern and value to them (Li, 2005:[sp]).

Several scholars have tackled motivations for media usage by employing demographic influences, for instance, salary, age, education, and psyche (Hausman & Siekpe, 2009:7). Wang, Fink, and Cai (2008:92) in employing these demographic variables evaluated gender amongst diverse forms of motivations for using media. Wang *et al.* (2008:92) express that, females are in all likelihood utilize media to fulfill their absence of intimate connections. However, males utilize media for eliminating their sense of being alone (Wang *et al.*, 2008:92).

#### **2.9.1.4 Media user behavior**

The Uses and Gratifications theory remains the utmost common method of explaining the reasons for specific media behavior about user behavior and motivations (Kink & Hess, 2008:19). Brandtzaeg and Heim (2009:143) express that, media consumers are viewed as goal-oriented individuals with justifications for consuming or not consuming a particular media platform. Katz (1973:164) recognizes that the Uses and Gratifications theory was founded relating to the notion of consumers being guided by motives for opting for a certain media platform and deliberately deciding on one that best corresponds with their individual desires.

Katz *et al.* (1974:164) affirm that, the Uses and Gratifications theory advocates for consumers to have various media choices. Katz *et al.* (1974:164) further indicate that the inspirations for selecting a particular media platform differ from one consumer to the other. McQuail (1983:[sp]) suggested the notion concerning “user taste” while investigating matters relating to media selection. This alluded to consumers selecting a certain media platform grounded by peculiar favorites (McQuail, 1983:[sp]). Furthermore, suggest that their selection is a method to accomplish an end goal (McQuail, 1983:[sp]).

### **2.9.1.5      *Media user gratifications***

Kink and Hess (2008:19) believe that researchers fortified society's consideration for the Uses and Gratifications theory by creating division within "gratifications obtained and gratifications sought" while the notion of gratifications was expanded. "Gratifications obtained" signify gratifications that media consumers live through during the utilization of a specific media platform (Kink & Hess, 2008:19). Gratifications sought, frequently stated as per "needs" otherwise "motives", are gratifications that media consumers await to acquire from a media platform before actually coming into contact with it (Kink & Hess, 2008:19).

Kink & Hess (2008:19) states that research has shown that considering the gap between the two kinds of gratifications is vital to analyze how diverse media consumers utilize different types of media. Furthermore, "understand the expectation that they bring to their media habits, and the gratifications they obtain from their exposure to a diverse array of media products" (Kink & Hess, 2008:19).

### **2.9.2    Uses and Gratifications media-use typologies**

A substantial number of uses and gratifications work contains categorical user purposes for utilizing media (Rubin & Windahl, 1986:184). It further contains the common gratifications that consumers utilizing specific media acquire from that media (Rubin & Windahl, 1986:184). Even though many researchers have quoted dissimilar purposes, the submitted categories frequently overlap greatly and virtual consensus concerning mutual media-use typologies (Rubin, 2009:168). Rubin (2009:168) further states that these typologies deal with the links between the aims and results of media use.

Lasswell (1948:[sp]) for instance proclaims that individuals utilize media for observation, association, and communication objectives. Additionally, Wright (1974:197) included entertainment in the list. Lometti, Reeves, and Bybee (1977:321) offered a reorganized list containing typologies that comprised of three motivations as "observation or entertainment, affective guidance, and behavioral



guidance". Blumler (1979:11) on the other hand quoted "cognitive, diversionary and personal identity" as motivations that guide the use of media.

Payne, Severn, and Dozier (1988:909) believe that distinguished academics such as Palmgreen, Wenner, and Rosengren (1985:12), as well as Rosengren (1974:269), produced comprehensive, however, not practically altered lists. Payne *et al.* (1988:909) argue that several obvious motivation disparities suggested by the Uses and Gratifications theory could mostly be impossible to achieve. For that reason, Payne *et al.* (1988:909) proposed for user motivations to be lessened to at least three being "environmental surveillance, environmental diversion, and environmental interaction".

McQuail (2005:428) deviating from the inclination to lessening, presented a widespread list with thorough motivation categorizations that extended copious recognized classifications. McQuail (2005:428) involved "information and education, guidance and advice, diversion and relaxation, social contact, value reinforcement, cultural satisfaction, emotional release, identity formation and confirmation, lifestyle expression, security, sexual arousal, and filling time".

Within some research studies, precisely dedicated to the uses and gratifications that magazine consumers search for within the medium, comparable typologies were revealed with a couple of exclusively thorough conclusions McQuail (2005:428). Randle (2003:4) declared that "it is in a more effective, diversionary and internally" familiarised purposes that print magazines continue to survive and still sustain the chance to survive the digital era.

Jere and Davis (2011:18) in their research paper on gratifications required by women's magazine consumers, concluded that the best prominent influence related to observation, tailed by "status, diversion, career opportunities, self-development, and exploration". Jere and Davis (2011:18) revealed their list as a considerably wide gratification structure as opposed to the three factors (environmental surveillance, environmental diversion, and environmental interaction); however, they presented a simplified list. Their simplified list was "social gratification (status), content gratification (surveillance, self-development, Career, and Diversion), and Process



gratification (Exploration)” (Jere & Davis, 2011:18). They further clarified that “content gratifications (diversion, social escapism, surveillance, and self-development)” outweigh the rest (Jere & Davis, 2011:21).

Carter (2013:[sp]) in a study done focussing on holiday and tourism magazine readers that verified four frequently quoted uses and gratifications motivations as “observation, interaction, diversion, and guidance” however, revealed two other motivations as “inspiration and retrospection”. The motivations or causes for individuals to consume content from any magazine are limitless in the current growing media industry. Nevertheless, the Uses and Gratifications theory presents an effective instrument in offering a wide range of mutual classifications for motivations and simplifying such purposes for research (Payne *et al.*, 1988:909).

### **2.9.3 Advantages and disadvantages of the Uses and Gratifications theory**

A significant number of fundamental benefits for the Uses and Gratifications theory are that the theory provides familiarity to inspiration aimed at utilizing a particular media platform (Katz *et al.*, 1974:166). Moreover, it complements the conclusions concerning the connection between the media and its consumers (Katz *et al.*, 1974:166). Griffin (2012: 358) states that the Uses and Gratifications theory takes into account the consumer’s distinct motives. Griffin (2012: 358) adds, abandoning a superseded proposition concerning passive media consumers being completely motivated by the media the same way.

Katz *et al.* (1974:166) theorized that media consumers are conscious of their needs and can articulate those needs. They can link their needs to diverse media usage that gratify a certain desire (Katz *et al.*, 1974:166). However, it cannot be guaranteed with the conviction that every consumer is conscious of his or her desires and if they can be expressive of those desires. For instance, a consumer may utilize a certain media platform to gratify escapism as a need but give a different answer (consciously or otherwise) in a research study. Tanta, Mihovilovic, and Sablic (2014:[sp]) state that this, however, comes as a “potential threat in almost every research on attitudes and behavior, research-based on Uses and Gratification approach is no exception”.

#### 2.9.4 Criticism and strengths of the Uses and Gratifications theory

The Uses and Gratifications theory has been exposed to condemnation for a number of its hypotheses (Elliott, 1974:[sp]). Initially, the Uses and Gratifications theory is condemned for the theory's absence of clear vision fixated solely on the consumer's definite interceded communication and media use familiarity (Swanson, 1987:237). Rubin and Windahl (1986:185) assert that other extensive concerns such as the "cultural significance of the exchange, or the long-term effects on the audience" have been overlooked by the theory.

Bryant and Miron (2004:696) state that criticisms contrary to the reputation concerning the Uses and Gratifications theory have centered upon the debate around the theory being mostly employed in "entertainment theory" as opposed to "media effects research" in modern studies. Nevertheless, this is not a gripping debate contrary to the Uses and Gratifications theory, "as many mass media today exhibits entertainment qualities even when it is not within the actual genre" (Bryant & Miron, 2004:696).

Palmgreen (1984:20) in his analysis of Uses and Gratifications theory calling Katz *et al.* (1974:166) the standard definition of the theory a "defense against the charge of tunnel vision". Palmgreen (1984:20) endorses the Uses and Gratifications theory in contradiction of criticisms, that it is not with a theoretical basis. As stated by Palmgreen (1984:20), "the Uses and Gratifications research is in a late phase, one of theory development which is concentrated on attempts to provide explanations of how audience motives, expectations, and media behaviors are interconnected".

The utilization of the Uses and Gratifications theory appears to be decreasing in the 21st century (Bryant & Miron, 2004:687). However, Ruggiero (2000:3) contradicts researchers who have consented to this diminishing observation of the Uses and Gratifications theory. Ruggiero (2000:3) maintains that "any attempt to speculate on the future direction of mass communication theory must seriously include the Uses and Gratifications approach". Additionally, Ruggiero (2000:3), "the emergence of computer-mediated communication has revived the significance of Uses and Gratifications".

However, Ruggiero (2000:13) accepts that the Uses and Gratifications theory “fell out of favor within mass communication research for a while throughout the late 1990s, but the advent of telecommunications technology may well have revived it from dormancy”. Additionally, Ruggiero (2000:14) asserts that, concerning the current massive and evolving media industry, consumers are getting more media options from which to select. Therefore, it is said, “motivation and satisfaction become even more crucial components of audience analysis” (Ruggiero, 2000:14).

### **2.9.5 The Uses and Gratifications theory and modern magazines**

Literature discloses considerable data concerning how the internet has improved the discrepancy concerning data and entertainment-seeking media platform inclinations (Dimmick, Chen, & Li, 2004:19). Flavián and Gurrea (2009:641) emphasize that “the powerful emergence of the internet has not only affected how the media work and the information content itself, but has also unquestionably had an impact on readers’ motivations”. Grounded by such debate, Flavián and Gurrea (2009:641) proclaim that the Uses and Gratifications theory is amongst the greatest recognized frameworks for studying media assumptions and usage. Furthermore, “appeal to the logic behind the notion that readers make a distinct selection across media formats” (Flavián & Gurrea, 2009:641).

Several researchers have been attracted to the flexibility of the theory concerning Uses and Gratifications, asserting this essential peculiarity places Uses and Gratifications theory as suitable for the fast-growing media industry (Papacharissi, 2009:139). Papacharissi (2009:139) expressed that, “the strength of the Uses and Gratifications theory perspective lies in its applicability to a variety of media contexts”. Ruggiero (2000:27) maintains that this innovative framework has been fundamental in each main period of revolution the media industry has experienced.

The characteristics of the Uses and Gratifications theory’s progression are impeccably suitable for the existing media industry, evident by the same crucial peculiarity (Ruggiero, 2000:27). Nevertheless, according to Payne *et al.* (1988:909) the Uses and Gratifications research, as solely appropriate to magazines is inadequate. A significant number of Uses and Gratifications studies have explored

the utilization of other media platforms such as television; some have focused on radio media (Payne *et al.*, 1988:909).

Only a few of those who have focussed on print media and magazines appear to have gotten the slightest consideration in this presently understated media platform (Payne *et al.*, 1988:909). Regardless of the lack of research focussing on the Uses and Gratifications theory and magazines, fashion magazines in the context of this study, are a major platform to explore the Uses and Gratifications theory, particularly in today's evolving digital space.

### **2.9.6 Application of the Uses and Gratifications theory to this study**

Several media platforms, especially digital platforms utilize entertainment applications to appeal to inattentive consumers with endless options for media and those with short attention spans (Bryant & Miron, 2004:696). This is more evident in magazines, as the basic inspiration for consuming magazines is found to be entertainment driven (Towers, 1987:47; Payne *et al.*, 1988:910; Kilian *et al.*, 2012:119). The Uses and Gratifications theory's relevance to the theory of entertainment essentially appear to fortify its spot in the impacts of media research currently (Kilian *et al.*, 2012:121).

Kilian *et al.* (2012:121) state that the Uses and Gratifications theory is effective around linking and characterizing "entertainment theory and media effects research". Additionally, Kilian *et al.* (2012:121) state that it necessitates that editors take into consideration the platforms through which media consumers aspire to obtain numerous content. For instance, consumers may require solid news from a specific media platform and content that's entertaining from another platform, frequently a print magazine (Flavian & Gurrea, 2009:641).

Attention to these consumer preferences concerning media use should be of significant importance, judging by the rising abundance of existing media (Kilian *et al.*, 2012:123). Consideration around such particularities may be crucial to the sustained survival and success of print fashion magazines. A significant number of

predictions concerning digital media are grounded by the assumptions about their consumer's Uses and Gratifications (Wenner, 1985:171).

Additionally, Katz, Gurevitch, and Haas (1973:165) mention that, a significant number relating to Uses and Gratifications research studies that rely solely on self-reporting and surveys as their method for collecting data acknowledge the legitimacy of this assumption. Another ideology of the Uses and Gratifications as a theory is a conviction concerning the "value judgments about the cultural significance of mass communication should or can be suspended while audience orientations are explored on their terms" (Katz *et al.*, 1974:22).

For this study, the theory of Uses and Gratifications is precisely deemed fitting for challenging the assumptions concerning the death of print fashion magazines. In addition, the Uses and Gratifications theory integrates equally the digital and print attributes of fashion magazines which confirms its suitability for this particular research study (Smith, 1979:[sp]). Connected to the fundamental theory of a vigorous, goal-driven user is the premise that the consumer chooses from (Rubin & Windahl, 1986:180). Furthermore, utilizes numerous media and non-media practical alternatives (Rubin & Windahl, 1986:180).

Practical alternatives afford consumers with substitute methods of accomplishing the same ends, that is, satisfying a certain need or acquiring some form of gratification (Katz *et al.*, 1974:23). Systematically, research grounded on the Uses and Gratifications theory accepts that societies are conscious of their subjective inspirations for choosing and using a certain media platform (Galloway & Meek, 1981:436).

This focus for this research study is entirely on the justifications of the digital natives concerning their selection of a media platform. The aim of this was to explore whether print fashion magazines are still relevant to this generation. As mentioned previously, Prensky (2001:1) identified digital natives as young individuals "who were born into digital technologies". Motivated by this understanding, the research study refers to young individuals between the ages of 18 to 25 years as digital natives.

Accordingly, the age of the selected sample is decided concerning this knowledge. This study's sample was carefully chosen among young individuals who were born in the digital age. This is a group of individuals deemed legitimate to inform this study. The Uses and Gratifications theory is amongst other theories relating to communications that center around social networks (Windahl, Signitzer & Olson, 2008:18). The Uses and Gratifications theory becomes accustomed to a "functionalistic approach to communications and media and states that media's most important role is to fulfill the needs and motivations of the audience" (Windahl *et al.*, 2008:18).

It is crucial for this study to identify digital natives' desires and motivations for their selection of a specific media platform. Consequently, the moment their desires are encountered, "the more satisfaction is brought forth" (Windahl *et al.*, 2008:18). Windahl *et al.* (2008:18) further articulate that the theory for gratification and satisfaction is grounded by why are individuals fascinated by a certain media and what sort of fulfillment do media afford individuals?

The Uses and Gratifications theory is a consumer-centered approach, which targets studying consumers' benefits for using various kinds of media (Windahl *et al.*, 2008:19). It further studies how media gratifies consumers' social and psychological demands (Windahl *et al.*, 2008:19). The researcher aims to use the theory to gather various justifications for digital natives' media use on the subject of fashion magazines.

This research study employing the Uses and Gratifications theory initially is focused on the justifications of the digital native generation for selecting a particular fashion magazine platform amongst the two (Ruggiero, 2000:19 in Seekhiew, 2009:[sp]). In other words, the adoption of the Uses and Gratifications theory focused on how or where digital natives seek fashion magazines (Amiri, Noori, & Basatian, 2012:121). Furthermore, to what extent the digital native generation are satisfied with the fashion magazine's style and content (Amiri *et al.*, 2012:123). The researcher further employs the Uses and Gratifications theory to distinguish digital natives' dislikes for whichever fashion magazine platform does not attract them.

## 2.10 CONCLUSION

The chapter covered the definitions of the variables related to this study and it served as a narrative to the research study. The chapter explored previous research and literature that applicable to this research study. The literature reviewed revolved around the current position of the media industry, with a concise background of its arrival to where it is currently. The chapter defined the native generation and their perceived preferred media platform backed by literature. The review's specific emphasis was on how digital native's magazine consumption would have the potential to shape the media industry. A significant number of relevant themes that formed part of the literature review were explored for the benefit of the study. To conclude the chapter, a theoretical framework relevant for this research study was presented. The Uses and Gratifications theory was identified as a suitable instrument to validate this current study.





### 3.1 INTRODUCTION

Chapter 2 reviewed literature related to the research topic. In Chapter 2, the digital native generation was shown to spend a considerable amount of time-consuming content from digital magazine platforms. It also became evident that print magazine editors need to adapt to the changes in the industry and take advantage of the advancing technology to meet their consumer's expectations.

This chapter intends to offer comprehensive justifications related to the research methods used in the study. The study was conducted at two South African higher education institutions located in the city of Johannesburg. The first section of the chapter gives detail of the research approach applied in the study as well as the research design. The discussions related to the sampling method, data collection method, and the data analysis method are also covered and discussed in this chapter. The measures that were employed to ensure the trustworthiness of this research study are also presented in this chapter. The chapter concludes by presenting ethical considerations.

### 3.2 RESEARCH APPROACH

Grounded by the nature of this study, a qualitative research approach was considered ideal to achieve the intended purpose of the study. A research approach is defined by Creswell (2014:19), as “the plans and procedures for research that span the steps from broad assumptions to the detailed methods of data collection, analysis and interpretation”. Creswell (2014:20) further goes on to say that establishing the research approach of the study enhances the legitimacy of a research study in the social sciences.

Chetty (2016:[sp]) on the other hand defines a “research approach as a plan and procedure that consists of the steps of broad assumptions to detailed method of data

collection, analysis, and interpretation". The adoption of a research approach is largely directed by the nature of the research problem (Creswell 2014:3). Moreover, it is based on the knowledge of the researcher concerning the research problem being investigated as well as the audience of the study (Creswell 2014:3).

### **3.2.1 Qualitative research approach**

In line with Denzin and Lincoln (2005:17) qualitative research is intended to afford the researcher a method of comprehending a phenomenon through observation and collaborating with selected participants for a research study. Thus, researchers employing a qualitative approach are concerned with investigating and clarifying problems as they transpire naturally. This method allows qualitative researchers to analyze problems in their regular settings, to apprehend the experiences concerning the significances conveyed by individuals (Neuman, 2011:14). The methods for qualitative research potentially produce rich narratives concerning the participants' thought processes (Creswell, 2013:70). The methods are further inclined to justifications for the occurrence of the phenomena (Creswell, 2013:70).

According to Hennink, Hutter, and Bailey (2011:9), a qualitative research approach is concerned with creating descriptions of societal problems. Meaning, the objective of qualitative research is to help the reader comprehend the world we live in, and the reason things are as they are (Hennink *et al.*, 2011:9). A qualitative researcher's efforts, according to Atieno (2009:14), are to study an entire situation to measure the intricacy and guarantee that their conclusions take account of equally distinctive and common factors. A qualitative research approach maintains that rationality is imperative than trying carefully to outline what is being witnessed and by doing so, assess the entire situation (Atieno, 2009:14). Research suggests that the methods for qualitative research were initially established in the social sciences as a means of allowing "researchers to study social and cultural phenomena" (Myers & Newman, 2007:2).

This qualitative research study involved undertaking semi-structured interviews with students considered to be part of the digital native generation. The application of the qualitative approach empowered the researcher to develop both a complex and holistic insight regarding the consumption of fashion magazines among digital natives. The qualitative approach further enabled the researcher to fully understand the digital natives' preferred fashion magazine platform.

### **3.2 RESEARCH DESIGN**

Central to any study is the research design; this study applied an exploratory research design. Mouton (2006:74) describes research design as a strategy for guiding the research. The research design was aimed at identifying the digital natives' preferred media platform for consuming fashion magazines. Additionally, an understanding of their justifications for their preferred platform for consuming fashion magazines. Creswell (1997:58) refers to research design as a method for "collecting, analyzing, interpreting and reporting data in research studies".

A research design also requires a comprehensive blueprint, in accord with which the research is carried out (Mouton, 2006:74). The research design communicates what data is essential for the completion of a study (Mouton, 2008:74). Furthermore, the research design also communicates what techniques would be utilized to gather and evaluate the data and "how the research question is going to be answered" (Mouton, 2006:74). In this regard, the research design in this study was seen as the practical strategy, where specific methods of research and techniques were interrelated to obtain a dependable and effective body of data (Sileyew, 2019:[sp]). An exploratory research design was employed in this study for suitable research approaches to be applied to guarantee the accomplishment of this study.

#### **3.2.1 Exploratory research design**

Employing exploratory research takes place when the researcher does not know enough about the phenomena being investigated and the definition of the research

problem is not clear (Saunders *et al.*, 2012:38). As exploratory research design suggests, this study's aim is not to provide concluding answers concerning the research question and its three supporting sub-questions. This study seeks to provide empirical findings in an area where very few preceding studies exist (Brown, 2006:43). Singh (2007:64) indicates that "exploratory research forms the basis for more conclusive research and determines the initial research design, sampling methodology and data collection method".

Burns and Grove (2003:374) further explain that exploratory research is classified as research performed to obtain recent insights, find new concepts, and for expanding awareness about the phenomenon. In the opinion of Denzin and Lincoln (2005:23), an exploratory research design is commonly employed in subjects of research where the aims of the research are still to realize the degree of a specific problem and conduct, to produce original concepts around that particular phenomenon. As stated in section 3.2, one-on-one semi-structured interviews were conducted with individuals classified as digital natives.

### **3.3 SAMPLING METHOD**

A purposive sampling method was applied for this study because it best served the study's overall purpose. Participants for this study were hand-picked because they were informative and had the required characteristics to address the purpose of the study. According to Higson-Smith and Bless (1995:91), purposive sampling is grounded by the researcher's judgment concerning the characteristics of the required sample.

In the opinion of Silverman (2004:104) "in purposive sampling, a particular case is chosen because it illustrates some feature or process that is of interest for a particular study". Furthermore, purposive sampling is a method of sampling whereby the researcher would purposefully select what or who to involve in the study according to their capacity to provide or deliver the required data (Silverman, 2000:104). Babbie and Mouton (2004:166) in agreement with Saunders, Lewis, and

Thornhill (2003:173), confirm that the method of sampling purposively is of great advantage in the sense that the researcher already has a measure of understanding of the population concerning the study.

A sample representing the intended unit of analysis was selected from the target population. A target population based on the opinion of Higson-Smith and Bless (1995:87) refers to the set of components that the researcher focuses upon and to which the results are obtained. To achieve the overall aim of the study, the participants were expected to be of the digital native generation as well as consumers of fashion magazines. The sample was purposively selected from the student populations of two public universities in Johannesburg, South Africa. The students were also required to be aged between 18 and 25 years; the study refers to this age group as digital natives, since they grew up in the digital age.

One of the reasons for selecting students from these two public universities was the strong drive for the use of smart digital devices as a means of communication at these two universities; students at these two universities are required to have a smart digital device. An additional criterion for selecting qualifying participants was also based on the following, in addition to the rest of the criteria discussed in this section:

- participants had to be consumers of fashion magazines or previous consumers of fashion magazines;
- participants had to be familiar with digital media; and
- participants had to be familiar with digital fashion magazines.

The researcher selected the sample after the potential participants were asked several qualifying questions. Only participants that met the criteria outlined in this chapter were selected to participate in the study.

### **3.4 RECRUITMENT OF THE SAMPLE**

The researcher, in recruiting participants, asked the Production Manager of the Film and Television Division from one of the two public universities to send a bulk email to all the students within the division requesting their partaking in the study as indicated in Appendix 1. The email sent by the Production Manager did not produce much results concerning finding participants; only one student responded to the invitation to partake in the semi-structured interview.

The researcher then decided to approach students personally in both public universities and this approach produced better results. A number of students who participated in the study were from the Film and Television Division in one of the universities. Additionally, several students who participated in the study were from the Department of Fashion Design from the other public university.

The researcher made use of the participant's invitation letter which addressed not only the participants' rights but as well as what the study aimed to achieve. The researcher and the invitation letter emphasized that the research is precisely for academic purposes. The researcher requested the participants to sign a consent form after having read the invitation letter and they were also given a chance to pose questions before partaking in the interview.

### **3.5 SAMPLE SIZE**

The process of selecting participants for a research study is commonly known as sampling (Etikan & Bala, 2017:1). Additionally, sampling is generally understood as a manner in which a certain number of subjects are selected from which to draw an inference about the entire population (Mouton, 2001:132). Sampling aims to obtain a reasonable number of subjects representing the entire population to be able to draw inferences from the data collected (Mouton, 2001:132).

According to Creswell (2013:76), qualitative studies, in general, involve a smaller sample size compared to quantitative studies. However, a qualitative sample size ought to be big enough to acquire sufficient data for the description of the phenomenon to tackle the research problem (Creswell, 2013:76). Creswell (2013:77) recommends that qualitative researchers should focus on the realization of data saturation when determining adequate sample size.

Data saturation is realized when involving additional participants does not produce any new viewpoints (Morse, 2015:588). Guest, Bunce, and Johnson (2006:24) suggest that data saturation is normally reached with a sample size of twelve participants in most qualitative studies. Whereas, Creswell (1998:[sp]) recommends a sample size between five and twenty-five participants to ensure data saturation. Morse (1994:[sp]) on the other hand suggests a sample size of at least six participants. These recommendations assisted the researcher to assess the number of participants that would be required for this study.

With the use of purposive sampling in the study, the researcher was able to achieve data saturation with a sample size of ten participants. The selection of participants in the study was based on their consumption of fashion magazines. Moreover, they were selected based on their familiarity with digital media. Consequently, the researcher was able to achieve data saturation with a sample size of ten participants.

### **3.6 DATA COLLECTION METHOD**

This research study employed interviews, in particular semi-structured interviews, to collect primary data and determine whether print fashion magazines are still relevant amongst the digital natives. According to Ivancevich (1992:[sp]) primary data is referred to as data gathered for the first time and is data that is unique to the study; it is regarded as original information.



In accordance with Patton (2002:108) “interviewing involves asking questions, listening to and recording answers, and then following up with additional relevant questions”. Interviews, as a manner in which views of individuals, their values as well as classifications of conditions along with their interpretations of realism are accessed, is still amongst the key tools of collecting data in qualitative research (Patton, 2002:108).

The practice of applying interviews as a tool for data collection continues to gain popularity among researchers (Walliman, 2011:15). This is justifiable in social research as social researchers aim to fully understand real-life situations as complex as they are (Walliman, 2011:15). This complexity can only be accessed by allowing participants to express themselves (Walliman, 2011:15). Interviews are all about hearing how individuals view and comprehend the world around them (Patton, 2002:109). Data of this nature generally tend to fall within the paradigm of qualitative research (Patton, 2002:109).

In qualitative research, interviews are deemed among the key crucial approaches for the collection of data (Punch, 2005:168). Interviews are believed to be among the most efficient practices for identifying a person’s behavior (Punch, 2005:168). According to Cassell and Symon (2004:11), qualitative interviews aim to understand the topic of a study from the viewpoint of the participants. Cassell and Symon (2004:11) further go onto say that interviews further aim to comprehend the participants’ reasons for possessing that particular viewpoint (Cassell & Symon, 2004:11).

In semi-structured interviews, participants are required to respond to questions with their own words because there are no ready options for answers (Liamputtong, 2011:2). According to Bailey Wisker (2001:165), semi-structured interviews are convenient for both the researcher and the participants as they allow a significant deal of flexibility. They further allow for follow up questions to be asked by the researcher and the participants being able to express themselves in detail (Wisker (2001:165). This flexibility, based on the views of De Vos, Strydom, Fouche, and

Delport (2004:302), allows the researcher to be empathetic to the participants being interviewed. Thus, they further enable the researcher to fully appreciate the beliefs of participants as well as their insights regarding the problem under investigation (De Vos *et al.*, 2004:302).

Through employing an interview schedule, the “researcher remains free to build a conversation within a particular subject area, to term questions spontaneously as well as establishing a conversational style with the focus on a particular predetermined subject” (Patton, 2002:111). The interview schedule in Table 3.1 was used as a guide and did not dictate the interview process. It permitted the researcher to gain extensive information from the digital natives concerning which platform they consume fashion magazines and their justifications for preferring a particular platform. Every question on the interview guide was aimed at addressing the research questions for the study.

**Table 3. 1: Semi-structured interview schedule**

<b>Interview Schedule</b>	
1.	What do you like about fashion magazines?
2.	In what format do you read fashion magazines? Print or digital? Why is that?
3.	What about the other format do you dislike or does not appeal to you?
4.	How do you think fashion magazines are doing in adapting to the digital age?
5.	What are some of the pros and cons of these changes or adaptations?
6.	How do you feel when people say print fashion magazines are dying? Why?
7.	Anything you would like to add in relation to the notion of digital media taking over the industry?

To avoid possible errors during the data analysis process, the researcher digitally recorded each interview and took notes during the interviews, with the participant's consent. The responses were recorded in such a way that participants did not feel threatened and their anonymity was guaranteed. All the participants were

interviewed separately on a one-on-one basis. For ethical reasons, it was compulsory for participants to freely consent to partake in the study. Additionally, it was made clear to the participants that they discontinue participation in the study without having to justify themselves at any given time through the process of the interview.

According to Holloway and Wheeler (2010:56), an interview is not supposed to be too lengthy and should not be continued beyond 60 minutes. On the contrary, however, Holloway and Wheeler (2010:56) are also of the opinion that the length of an interview depends on the participants. It should be taken into consideration that some people require more time to grasp meaning than others. For this study to meet its intended purpose, the interviews were predicted to take between ten to fifteen minutes. All the interviews in the study were completed within ten minutes.

Employing interviews in the study allowed the researcher to meet his interviewees face to face and get to know their perspective on issues relating to the consumption of fashion magazines. The interviews were guided by the predetermined interview schedule. The application of semi-structured interviews which contained elements of equally structured as well as unstructured questions for the interview was deemed relevant. The researcher prepared several structured questions; however, through the course of the interviews, additional follow up questions were asked for clarity. The interview schedule was used as the guide to be followed by both the researcher and the participants to cover the relevant questions concerning the study (Green & Nieman, 2003:172).

### **3.7 DATA ANALYSIS METHOD**

In the study, thematic analysis was used to analyze the data. In the study, as indicated previously, qualitative data was collected, thus the data were analyzed in a manner that suits qualitative data. Matthews and Ross (2010:373) state that thematic analysis is advocated for analyzing qualitative data once the research problem is

concerned with practicality. The data analysis process is essential in the sense that the volume of raw information is reduced.

Henning (2004:11) defines data analysis as a “practice that entails systematic technique and the capability to capture an understanding of data in writing”. Polit and Hungler (1995:639) further explain data analysis as the methodical structure and combination of research data. As claimed by Marshal and Rossman (1999:150) analysis of data is the course of conveying structure, direction as well as the significance of the quantity of data gathered. This research study reflects this method of analysis as it entails transcribing, reading transcripts, finding possible themes, evaluating as well as identifying conflicting themes.

### **3.7.1 Thematic analysis**

The method of thematic analysis, as described by Matthews and Ross (2010:373), is the process that involves examining raw data to identify and interpret key themes. It offers organized and richly described information concerning the database (Matthews & Ross, 2010:373). Additionally, thematic analysis “holds onto the concept of supporting declaration with data from the grounded theory and includes the construction of theories that are grounded in the data themselves” (Matthews & Ross, 2010:374).

Themes are described by Ryan and Bernard (2003:87) as the essential concepts encountered through patterns within the data significant to the research. For data to be analyzed and themes to be identified, the method begins with identifying codes which are described as a word or a short phrase used to label key sections of the data (Saldana, 2009:3). For this research study, data analysis aimed to obtain an understanding of how digital natives utilize fashion magazine media platforms. The study further aimed to establish the justifications behind their selection of fashion magazine platforms. The researcher underlined precise themes from the collected data to support the research question and sub-questions. The thematic analysis

enabled the researcher to evaluate certain themes that occurred in the data gathered from the interviews.

### **3.7.2 Data analysis process**

Relevant to this research study is Saldana's (2013:216) codes to theory model. In analyzing the data, part of the process was for the researcher to understand how to break down the data to make sense of the data. This entailed a significant engagement with the raw data. To make sense of the data, further arrangements of the data into themes took place.

As stated by Braun and Clarke (2006:79), "a thematic map is a visual or sometimes text-based tool to map out the facets of developing analysis and identify main themes, sub-themes, and interconnections between themes and sub-themes". In conducting thematic analysis, the researcher aimed to discover themes to address the research question and its three supporting sub-questions.

However, this research study did not get trapped into using the research question and sub-questions as themes because that would have led to just organizing and summarizing the data, without interpreting and reporting on it (Maguire & Delahunt, 2017:3353). Therefore, the study followed the six-phase approach to thematic analysis of Braun and Clarke (2006:79) as outlined in Figure 3.1.



### **3.7.2.2 Initial codes**

The researcher moved from codes to themes and here the study started to take shape. Consistent with Braun and Clarke (2006:82), a theme “captures something important about the data concerning the research question, and represents some level of patterned response or meaning within the data set”. At a later stage, the data got moved into categories and the categories were assigned into respective themes to prepare data for analysis (Saldana, 2013:216). Examining the data to find themes was an effective method, meaning themes were generated as opposed to them being discovered.

Braun and Clarke (2006: 82) further state that, although this stage is referred to as “searching for themes, it’s not like archaeologists digging around, searching for the themes that lie hidden within the data”. Relatively, the researcher made decisions relating to shaping, crafting, and breaking down the raw data. Therefore, several themes were generated from the raw data.

### **3.7.2.3 Generating themes**

The researcher here further went through the coded data to categorize similarities in the data and to identify if there were any overlaps amongst the codes. This is where the researcher had to distinguish any broad concerns about codes possibly clustering. This method for generating themes and sub-themes as sub-components of a sole theme involved dissolving or grouping codes that appeared to reveal some similarities. This was to reveal as well as define a consistent and significant arrangement of the data.

Following the exploration of several techniques in combining the codes into themes, the researcher further generated sub-themes. Additionally, the researcher explored the connection concerning the themes to deliberate how themes worked simultaneously.



#### **3.7.2.4    *Validity and reliability of themes***

The developing themes were reviewed concerning the coded data as well as the whole dataset. The researcher assessed the themes based on the gathered data and it was further explored whether the themes serve the main purpose of the study. Following that, the study had the individual and consistent arrangement of themes that worked on the subject of the coded data excerpts, the researcher reviewed the themes.

Furthermore, re-reading was required to ascertain if these themes significantly captured the complete dataset. The researcher was targeting a collection of themes that describe the highly significant and applicable components of the data. Additionally, capture the data relevant concerning the subject of this study's research question and sub-questions.

#### **3.7.2.5    *Defining and naming the themes***

At this point, the researcher had all the data relevant for the study and the analysis of every theme. The structure for this study was provided by the extracts the researcher selected for quoting and analysis. The researcher utilized the structure in analyzing the data to present the data without simply paraphrasing the data. The researcher's systematic description had to inform the reader whatever is found interesting about the quote and the reason it relates to the purpose of the study. Data were interpreted and connected to this study's research question. Each theme was generated in connection with the main research question as well as its sub-questions.

#### **3.7.2.6    *Interpretation and reporting***

The findings of the study aim to present a captivating narrative regarding the data, according to the researcher's analysis (Sumanth, 2016:[sp]). The order in which the researcher presented the themes was crucial in addressing the research question as well as its supporting sub-questions. Themes needed to reasonably and expressively connect and if appropriate, develop on preceding themes to present a

comprehensible report concerning the data collected. The researcher interpreted each category and reported the findings according to each research question. The occurrences of patterns from the data were assessed with reference to the Uses and Gratifications theory, as it worked as a foundation for the findings of the study. The definitions relating to every theme were presented and supported with direct quotations extracted from the interviews.

### **3.8 MEASURES TO ENSURE TRUSTWORTHINESS**

Trustworthiness, according to Guba (1981:75), is the significance of truth in the findings of a research study. According to Brink (1996:124) trustworthiness is concerned with the dependability, strength, and repeatability of the participants' justifications, in addition to the ability of the researcher in collecting and recording data.

In order to ensure trustworthiness, the researcher is required to confirm that participants have knowledge of the phenomenon being discussed as well as what the research study is exploring (Guba, 1981:76). Guba (1981:76) proposes four concepts of trustworthiness that are most applicable to qualitative research. The concepts comprise of "credibility, transferability, dependability and conformability" (Guba, 1981:76). To ensure the quality and believability of the findings for this study, the researcher relied on the four concepts offered by Guba (1981:76) to establish trustworthiness. Following is a discussion as to how the four concepts were employed in this study.

#### **3.8.1 Credibility**

According to Marshall and Rossman (1999:143), credibility is a manner in which research is conducted to ensure that participants are accurately identified and described for the study. Credibility denotes the confidence in the truth concerning the findings of the study (Greenwood & Levin, 2007:67; Babbie & Mouton, 2001:277).

The success of any study's credibility is reliant on examining the credibility of the findings as well as participants' knowledge of the phenomena being discussed.

In this study, credibility was attained by ensuring that participants were of the digital native generation (18-25 years old). The researcher's thorough keeping of record, demonstration of a clear decision-making trajectory ensured this study's credibility as recommended by Long and Johnson (2000:34) as well as Sandelowski (1993:3). The researcher further ensured that the data interpretations were coherent and evident to further ensure the credibility of this study (Long & Johnson, 2000:34 & Sandelowski, 1993:3). The researcher further included "rich and thick verbatim descriptions of participants' accounts" to confirm the findings of the study as a measure to ensure credibility (Slevin & Sines, 2000:80).

### **3.8.2 Transferability**

In line with Marshall and Rossman (1999:143), transferability is defined as a method of validating the applicability of a collection of findings to a different setting. Transferability is commonly focused on the degree to which the results and analysis can be utilized beyond the specific research study (Shenton, 2004:69). Therefore, transferability is the measure whereby the reader can generalize the findings of a research study to their circumstance (Morrow, 2005:250).

The findings of research studies cannot necessarily be generalized, but they have the potential to be transferred, provided the typicality of factors and variables are disclosed (Cohen *et al.*, 2005:109). When transferring findings, the research outcome of a study can be hypothetically applied from one context to another (Munro, 2014:52). Ten participants within the Braamfontein and Auckland Park communities were interviewed in a form of semi-structured interviews. Participants being of the digital native generation were aged between 18-25. Even though the same interview guide was used for all participants, with follow-up questions included, the findings from the digital natives cannot be transferred to other age groups and communities.

### **3.8.3 Dependability**

Dependability is a concept wherein the researcher endeavors to take accountability for shifting circumstances concerning the phenomenon selected for a study (Marshall & Rossman, 1999:145). Dependability ensures the consistency of the process for research as well as the consistency in the way in which findings of the study are generated (Morrow, 2005:250). To ensure dependability for this research study, the researcher revealed fully the methods for data collection as well as data analysis. To further ensure this study's dependability, the researcher meticulously kept records concerning the findings of the study.

### **3.8.4 Confirmability**

The concept of confirmability refers to whether the research is objective and the findings can be confirmed by others in the field (Morrow, 2005:251). It is, therefore, a principle for assessing the quality of data and it occurs if more than one independent individual approves the similarities observed during the data analysis process, thus confirming that the findings are not biased (Munro, 2014:54).

To comply with requirements for confirmability for this study, the researcher demonstrated that the study's findings are grounded by the opinions of digital natives as participants of this study (Shenton, 2004:72). Therefore, the researcher remained free of bias when collecting and analyzing the data for this study.

## **3.9 ETHICAL CONSIDERATIONS**

Ethics is a hypothetical expression extracted from the Greek word "ethos", meaning custom or character; it denotes a social code that articulates "moral integrity and constant principles" (Vanclay, Baines & Taylor, 2013:244). Nation (1997:92) states that "ethics is the discipline of dealing with what is right and wrong within a moral framework that is built on obligation and duty". Therefore, every researcher irrespective of their preferred research methods, design, and sampling is bound by

the consideration of ethics (Jones, 2000:150). According to Vanclay *et al.* (2013:245), research ethics require researchers to be truthful and courteous to every person who may be affected by their research studies. Researchers are also required to assess the safety risks as well as protect participants from injury and mistreatment (Jones, 2000:150).

This study involved human participants and collecting data from humans raises ethical concerns. A research proposal was submitted to the University of Johannesburg for approval. Accordingly, approval was acquired by the researcher from the University of Johannesburg to carry out the research study when the research proposal was approved by the committee. Given the rules and regulations of the University of Johannesburg concerning research involving human participants, the ethical considerations discussed in the next few paragraphs were considered for the duration of this research study.

### **3.9.1 Right to informed consent**

This right protects participants against taking part in an activity that they do not understand (Nnebue, 2010:6). The researcher had to ensure that the potential participants fully comprehended the purpose of the study and their role in the study. Furthermore, the researcher had to ensure that the potential participants understood what the findings of the study would be used for before they could agree to participate in the study; the potential participants were ensured that the findings of their interviews would be utilized solely for this research study and any other publications related to the study.

### **3.9.2 Right to confidentiality**

This right protects the identity of the participants. It demands that the researcher explains the procedures that will be used to keep the identity of the participants confidential (Lubbe, 2003:41). This right protects the privacy of the participants concerning the information they provided (Lubbe, 2003:41). It demands from

researchers that they explain who will have access to the information that was supplied by the participants and how access to that information by others will be controlled (Lubbe, 2003:41). The participants were guaranteed that their names and identities would not be recorded. The researcher further guaranteed “the participants that their trust would not be exploited for personal gain or benefit, by deceiving or betraying them in the research route or its published outcomes” (Lubbe, 2003:41).

### **3.9.3 Right to withdraw from the study**

This right ensures that participants feel completely free to withdraw their participation in a study (Edwards, 2005:122). This right demands from researchers that they explain to the participants their right to end their involvement in the study without needing to provide a reason to do so (Edwards, 2005:122). The researcher clarified to participants that their contribution to the research study is voluntary and it was within their right to withdraw at any point. An invitation letter was provided; the participant’s invitation letter involved clarifying the process of the research and its intended purpose.

A participant consent form was constructed and given to participants before the interviews took place. As indicated in Appendix 2, the letter informed each participant concerning the research study being performed and the research topic. The researcher further guaranteed and ensured the participants that their names would not be recorded in the study. The researcher also ensured participants that the findings from the interviews are going to be used exclusively for this study and may also be used for any publications derived from the research study.

### **3.10 CONCLUSION**

Chapter 3 presented and defined the research methods utilized in this research study. For this study, the research design comprised of a qualitative research approach, and the chapter described the research approach in detail. The study made use of exploratory research design and this was further described in this

chapter. The sampling size and process for sampling were also covered in this part of the research study. Chapter 3 presented the sampling method utilized in the study and further presented data collection methods as well as the method of data analysis. The qualitative data were subjected to analysis using thematic analysis. The researcher concluded the chapter by presenting the ethical standards applied in the study.





## **CHAPTER 4: PRESENTATION AND DISCUSSION OF FINDINGS**

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### **4.1 INTRODUCTION**

In Chapter 3, the research methodology for this study was discussed. The overall purpose of this study was to explore the relevance of print fashion magazines to the digital native generation. This study identified two media platforms, print fashion magazines as well as digital fashion magazines, as the platforms through which digital natives consume fashion magazines. In order to address the research problem; the study sought to understand which media platform digital natives prefer and their justifications behind the preference.

Chapter 4 intends to present and discuss the findings of the semi-structured interviews that were held with the digital native generation. This chapter contains the findings and the themes that emerged from the analysis of the raw data. The chapter commences by presenting the demographic profile of the participants.

### **4.2 DEMOGRAPHIC PROFILE OF THE PARTICIPANTS**

This study employed purposive sampling as discussed in Chapter 3. In the study, semi-structured interviews were conducted with ten participants. The participants were students who belonged to the digital native generation and they were purposefully selected to partake in the study. Therefore, the participants were aged between 18 and 25 years. In terms of gender, eight of the ten participants were female and two of the ten participants were male. In terms of ethnicity, the participants were from the following ethnic backgrounds: one female participant was Indian, one female participant was White, six female participants were Black, and the two male participants were Black.

All the participants reported having consumed print fashion magazines. However, five participants despite reporting to be consumers of print fashion magazines indicated that they did not always buy copies of the print fashion magazines they

consumed themselves. Out of the five participants, two mentioned that they consumed certain fashion content digitally. Seven participants reported that they consumed fashion magazines digitally; accordingly, two of the seven participants who indicated consuming fashion magazines digitally, also indicated they also consume certain content from print fashion magazines.

### 4.3 PRESENTATION AND DISCUSSION OF FINDINGS

An exploratory research design was employed in the study as discussed in Chapter 3 to address the main research question and the three research sub-questions. Semi-structured interviews with ten digital natives were conducted to collect data for the study. In this section, the data is presented and analyzed in line with the study's research question and sub-questions. As presented in Chapter 1, the main research question for this study is: Are print fashion magazines still relevant to the digital native generation?

The research sub-questions for this study are as follows:

- **Research sub-question 1:** Which fashion magazine format do digital natives prefer?
- **Research sub-question 2:** What are the reasons that cause digital natives to prefer certain fashion magazine formats?
- **Research sub-question 3:** How can print fashion magazines adapt in order to remain relevant and appealing to the digital native generation?

Addressing the three research sub-questions comes as an effort to address this study's main research question. To comprehend the digital natives' views relating to this study's research question, the researcher created an interview schedule. The purpose of the interview schedule was to answer the three research sub-questions, which ultimately addressed the main research question. The interview schedule was conducted with participants in a form of one-on-one semi-structured interviews. Additionally, to complete this study accurately, it was necessary to analyze the

collected data to test the assumptions and address the research question and sub-questions.

In this chapter, verbatim extracted from the interview transcripts is included to enhance the credibility of the study. The verbatim extracted from the interview transcripts is written in italics. Moreover, brackets and line numbers are utilized to indicate and reference the specific participant from whom the verbatim was extracted. In the following sub-sections, the findings of the one-on-one interviews are presented.

#### **4.3.1 Digital natives' preferred media platform**

This sub-section addresses the first research sub-question, which aimed at identifying the media platforms that the participants utilize for consuming fashion magazines, as mentioned previously. To address the first research sub-question, this section commences by breaking down the media platforms preferred by the participants. Therefore, to determine the participants' preferred media platform, the researcher asked the participants the following question:

- **In what platform do you read fashion magazines?**

The findings revealed that the participants generally utilize both media platforms, with the majority mentioning that they prefer consuming digital fashion magazines. Several participants articulated their preference for print fashion magazines, while the least number of participants indicated that they consume both media platforms for different types of content. In Table 4.1, the preferred media platforms for consuming fashion magazines are shown.

**Table 4. 1: Digital natives' media platform preferences for consuming fashion magazines**

Media platform preferences	Frequency
Digital fashion magazine	5
Print fashion magazine	3
Print and digital fashion magazine	2

As indicated in Table 4.1, the digital media platform turned out to be the desired preference among the digital native generation. Out of a total of ten participants, five participants revealed that they prefer to consume digital fashion magazines. Whereas three of the ten participants indicated their preference for print fashion magazines. Two participants reported consuming content from both media platforms. From the responses of the participants, it is clear that the majority of digital natives generally utilize digital devices to consume fashion magazines. The selected media platforms shown in Table 4.1 are further discussed in the next paragraphs.

The following paragraphs commence with the most preferred media platform and conclude with the least preferred.

#### **4.3.1.1 Preference for digital fashion magazines**

The majority of the participants preferred the use of digital media platforms, causing it the most preferred media platform for consuming fashion magazines. Accordingly, five out of the ten participants articulated that they prefer consuming fashion magazines digitally as indicated in Table 4.1. In this sub-section, the comments made by the participants who indicated a preference for digital fashion magazines are presented.

Participant A prefers digital fashion magazines for the interactivity that is embedded within the media platform. He mentioned that the digital platform makes it easier for him to customize clothes and compare prices from different outlets. Participant A further explained: “...I prefer the digital because, on the digital apps or websites, I

*can easily customize, or maybe match up certain clothes with this one...*" (Participant A:17-19).

Participant E also articulated her preference for digital fashion magazines because they are easy to access. She mentioned that she does not remember the last time she paged through a print fashion magazine. Participant E further verbalized: *"I don't know when last I went through an actual magazine, I think it's just easier and accessible instead of actually going to go out and look for a fashion magazine and spend time flipping through it, you just google what you need and it's there"* (Participant E:337-340).

Participants further declared that the demand for digital content allows them to get information instantly. Participant F also reported his preference for digital fashion magazines because on his phone it is easier to navigate without people even noticing. Participant F further said: *"I feel like digital is like more of a way forward, it connects more people to a certain type of content, it's not like certain things need to be done, so I can receive content where I am. I can do it in like a click of a button, you know I can just go to Instagram and I see whatever I need to see on the brand"* (Participant F:400-403).

Participant J mentioned that she had never bought a print fashion magazine before because she spends a considerable amount of her time on the phone. For that reason, she prefers consuming digital fashion magazines. She said: *"...I've never actually went and bought a magazine, so I just use digital"* (Participant J:621).

When Participant I addressed the question, she further mentioned that she prefers digital fashion magazines for convenience. She further mentioned that it is time consuming going out to buy a print fashion magazine. Participant I articulated: *"...digital obviously, because it's convenient, there's Wi-Fi at school, so you can just check it online than going outside to buy a magazine..."* (Participant I:560-562).

Consequently, five participants reported their preference for digital fashion magazines as indicated in Table 4.1. As digital media platform's alternatives carry on rising, its user-friendliness feature happens to be irrefutable among several digital natives. The key justification digital natives conveyed for their consumption of digital fashion magazine content related to convenience. They further reported that it is convenient for them because they can consume content wherever they are, at any time.

As the five participants indicated a preference for consuming fashion content from a digital platform, it was critical for the study to explore the reasons why print fashion magazines do not appeal to this group. They were further asked:

- **What about the other platform do you dislike or does not appeal to you?**

Participants had several different justifications for not finding print fashion magazines appealing, to rationalize their preferred consumption of digital fashion magazines. Participant A mentioned an issue relating to the cost of buying a print fashion magazine as a problem for him particularly. He further explained: *"...I'd say, with the magazine, it's a little bit more expensive to buy fashion magazines compared to the digital, the digital, I'd say it's almost free actually..."* (Participant A:25-27).

Participant I shared the same sentiments concerning cost, she mentioned that Wi-Fi is free in the public institution where she studies. She clarified: *"...you have to buy it, so here at school Wi-Fi is free, so you don't have to pay to get a magazine, with print you have to go and pay R24,00 or whatever the price is to get the magazine..."* (Participant I:569-572).

Participant J mentioned a matter relating to convenience. She felt that going out to buy a print fashion magazine is time-consuming and for that reason, print fashion magazines do not appeal to her. Participant J explained: *"...you know, we are always at school like we don't have time to go buy a magazine..."* (Participant J:625-626).

Even though the majority of the participants reported a preference for digital fashion magazines, they indicated that the option to utilize this media platform requires access to the internet. While issues with access to the internet do not apply to the participants specifically, the participants acknowledged that not everyone has access to the internet. They admitted that one has to have access to the internet or Wi-Fi to have access to digital content.

They, therefore, acknowledged that this might be a problem for individuals who do not have access to the internet. Participant C, whose preference was both print and digital fashion magazines confirms this finding by articulating: “....*no one has data all day and Wi-Fi like we do, the reality is that, people still listen to radio, they still buy magazines...*” (Participant C:204-205).

Participant E who initially preferred consuming digital fashion magazines admitted that individuals who do not have access to Wi-Fi are excluded in accessing digital fashion magazines. She explained: “...*it’s inaccessible for those who don’t have access to Wi-Fi or free internet or whatever. So, they’ve been cut off from the element...*” (Participant E:361-363).

#### **4.3.1.2 Preference for print fashion magazines**

Several participants articulated the preference for print fashion magazines. Consequently, three out of the ten participants consume fashion magazines from a print media platform. In this sub-section, the comments made by the participants who indicated a preference for print fashion magazines are presented.

Participant B mentioned that she utilizes print fashion magazines whenever she purchases fashion magazines because it is easier for her to page through a magazine as opposed to scrolling on her phone. She said: “...*I have never really gone and looked online; I’ve never had the desire to. I think it’s more; it’s caught my eye when it’s been on print*” (Participant B:78-80).



Participant G also reported preferring print fashion magazines because they have always been accessible for her at home. She mentioned that her mother always brought print fashion magazines home. Participants generally perceived print fashion magazines as an extremely trustworthy media platform. Participant G further communicated this perspective, exclaiming that she does not connect with digital fashion magazines. Participant G further articulated: “...*print, I always read it in print...*” (Participant G:467).

Participant H prefers consuming fashion content from a print fashion magazine because digital magazines hurt her eyes. She further articulated that print magazines make the content more real. She said: “...*I prefer print, definitely, I prefer a hard copy because, firstly, digital hurts my eyes and print makes it more real like, I just prefer print definitely print...*” (Participant H:512-514).

Even though the digital media revolution has eternally transformed the media industry, the findings of this study indicated that print fashion magazines are still relevant to several digital natives. As the participants indicated a preference for consuming fashion content from print magazines, it was critical for the study to explore the reasons why digital fashion magazines do not appeal to this group. Participants were further asked:

- **What about the other platform do you dislike or does not appeal to you?**

The participants shared different views in response to this question. Participant B mentioned that websites are not user friendly, especially if one is using a mobile device. Participant B verbalized: “...*the website isn’t user friendly when it comes to mobile. So, I think it’s much easier to page through a magazine sometimes than to scroll or try to enlarge an image to really see the detail, it doesn’t really work online all the time, especially if you are on a mobile device*” (Participant B:87-90).

Participant G felt that she does not connect with digital content; she finds print fashion magazines more authentic. Participant G said: “...*I don’t know, for me, it just*

*feels very disconnected, I don't really connect with it. I just don't connect with digital"* (Participant G:474-476).

Participant H acknowledges that it is easier to access digital fashion magazines, however, she does not particularly find them appealing. Participant H explained: *"...I feel like there's a use for it, it's easier to access, but I don't know, it's just not for me"* (Participant H:520-521).

Out of the ten participants, three participants were found to prefer consuming their content from print fashion magazines. Even though only three participants voiced their preference for print fashion magazines, it became evident that print fashion magazines are equipped to offer trustworthiness. It was made apparent that print fashion magazines continue to be an information source among some digital natives. As shown above, their justifications for not consuming digital fashion magazines was due to websites not being user friendly and a lack of authenticity.

#### **4.3.1.3 Preference for both digital and print fashion magazines**

Despite the participant's undeniable preference for digital fashion magazines, two participants conveyed that they consume both media platforms. They mentioned their admiration for digital media platforms with declarations concerning their devotion to print media. They further mentioned several common justifications for the relevancy of certain digital media platforms. These generally relate to content specific to the media platform.

Participant C reported her preference for print fashion magazines for articles about fashion designers. She articulated: *"...so, if it's print, I prefer articles, I like articles about fashion designers, how they are growing and made fashion..."* (Participant C:181-182).

However, Participant C additionally mentioned that she prefers fashion images from a digital platform concerning style tips. She further said: *"...I prefer digital when it*

*just comes to like getting style references, but, in terms of the world of fashion, I still would like to open a Vogue or a True Love magazine, you get to read, page through it, you get the articles, I still enjoy the magazine experience and holding it tangibly...*" (Participant C:187-192).

When Participant D initially responded, she mentioned that she prefers both print and digital media platforms for different reasons. She explained: *"...I prefer both actually and I'll tell you why. I prefer print, it is an important physical archive to have because you not always going to have access to internet which is where you find the digital archives. The reason why I prefer digital is because you get to see the full quality of the images in terms of different shades like HD images are the work, the fashion, the photography, so you get to see it in its raw format..."* (Participant D:260-266).

Some participants expressed that there is a need for both media platforms in the industry as they cater to the needs of different consumers. Participant H, even though she prefers digital fashion magazines, mentioned that there is a market for both print and digital fashion magazines. Participant H further articulated that, the existence of digital fashion magazines should not mean print fashion magazines must die. She explained: *"...they both have a place in society, neither one has to die down for the other one to succeed..."* (Participant H:546-547).

#### **4.3.2 Justifications for digital natives' preferred media platform**

In this sub-section, the study addresses the second research sub-question. The second research sub-question sought to understand why digital natives prefer certain fashion magazine platforms. Therefore, to determine the participants' justifications for the preferred specific media platform, the researcher asked participants the following question:

- **Why participants prefer to utilize a certain media platform for consuming fashion magazines?**

When it comes to selecting a specific media platform for fashion magazine consumption, participants provided several justifications concerning their attraction as well as what maintains their attention to a particular media platform. A number of shared justifications were encountered with digital natives for either consuming digital fashion magazines, print fashion magazines, or utilizing both media platforms.

#### **4.3.2.1 Justifications for digital media platform preference**

At least six participants believed that content consumed from a digital platform offers convenience and is timeless. They further articulated accessibility to justify their motives for consuming fashion magazines digitally.

Participant J mentioned that she prefers digital fashion magazines because they are easily accessible and convenient to consume. Participant J believes that technology has made digital fashion magazines easily accessible and convenient because individuals can access them wherever they are. Participant J explained: *"...I mean everybody is more into technology now and it's quick, you can easily access whatever you want, anytime. I don't have to wait for the day of the publish to actually see, you get scoops and all those inside of international fashion shows"* (Participant J:647-650).

Participant E shared the same sentiment; she believes that digital fashion magazines are easy and accessible. She articulated: *"...I think it's just easier and accessible instead of actually going to go out and look for a fashion magazine and spend time flipping through it..."* (Participant E:337-339).

Participant F mentioned to prefer digital fashion magazines because he feels like he can consume content wherever he is without effort. He explained: *"...I feel like digital connects more people to a certain type of content, it's not like certain things need to be done so I can receive content where I am..."* (Participant F:400-402).

Participant I also articulated her preference for digital fashion magazines for convenience. She also mentioned that she can read fashion magazines at any time. Participant I said: “...*digital obviously, because it’s convenient, you can, there’s Wi-Fi, obviously at school so you can just check it online that going outside to buy a magazine...*” (Participant I:560-562).

One participant in particular further reported the interactivity that the digital platform offers as one of the justifications for their preference for the digital media platform. Participant A prefers digital fashion magazines: “...*because on the digital apps or websites, I can easily customize or maybe match up certain clothes with this one, or I can easily compare a white range of clothing, let me say, maybe shoes, I can easily compare prices from different stores*” (Participant A:17-20).

#### **4.3.2.2 Justifications for print media platform preference**

The most fundamental justification digital natives conveyed for consuming print fashion magazines related to its physicality. Participant B mentioned that she thinks there is always going to be people who appreciate even the physical turning of the magazine pages, even the smell of the magazine and she called these individuals, traditionalists. Participant B further explained: “...*I think there’s always going to be people who want a physical copy of something, I mean, even if it’s just the smell of the magazine that they like the physical turning of the pages...*” (Participant B:103-105).

Participant G mentioned that print fashion magazines have always been accessible to her. She grew up in a house that always had print fashion magazines around. She explained: “...*my mom always brings printed magazines home, so that’s easily accessible for me, so, yeah, and its right here, so, I have it right next to me, I like hard copies, even with reading novels I just like hard copies, I prefer reading hard copies...*” (Participant G:469-472).

Participant H articulated her preference for print fashion magazines for their authenticity. Participant H explains: “...*I prefer print, definitely, I prefer a hard copy, because, firstly, digital hurts my eyes and print makes it more real...*” (Participant H:512-513).

Participant D spoke about the importance of archiving content and further articulated that print is better suited for that as compared to their counterpart. She articulated: “...*I prefer print, the reason I’m saying both, for print, I think it is an important physical archive to have because you not always going to have access to internet which is where you find the digital archives...*” (Participant D:260-263).

#### **4.3.3 Identifying how print fashion magazines can adapt to remain relevant to digital natives**

This sub-section addresses the third research sub-question for this study. The third research sub-question aims to understand and identify how print fashion magazines can adapt to remain relevant and appealing to digital natives. To address the third research sub-question, this sub-section aims to present the digital natives’ views concerning how they think fashion magazine editors can do to adapt to the digital age. Therefore, to determine the participants’ views relating to the third research sub-question, the researcher asked participants the following question:

- **How do you think fashion magazines are doing with adapting to the digital age?**

The emergence of the internet has propelled a sphere of consuming the latest information and methods of creating and circulating content. For both magazine publishers and consumers, digital media has fundamentally altered the media industry. The interactivity of social media is changing how consumers and fashion magazine publishers obtain and contribute to creating content. Social media presents an innovative level of consumer participation. Several participants believed

that print fashion magazines are adapting to the digital age by using social media to lure consumers into buying their print versions.

Participant D thought that print fashion magazines are doing well in adapting to the digital age by going beyond their website and utilizing social media to reach a wider audience. She further explained: *“....they not just being magazines, I think going beyond their own websites and using social media platforms to actually attract people to their actual magazines. They have like Instagram pages and it’s those pages where we often are found searching for stuff that actually takes us to the actual website where the magazine is, where we get more focussed content, so I think they are utilizing, the web very strategically...”* (Participant D:277-284).

Some participants reported that different social media sites are used as a platform by fashion magazines to reach a wider audience. Several participants mentioned that some print fashion magazine publishers utilize online opportunities in adapting to the digital age to cater to and reach a wide range of consumers.

Participant E said many magazine publications use social media to adapt to the digital age. She further mentioned that they now have a social media presence. Participant E articulated: *“...I think they having more of a social media presence that takes you to whatever the magazine is. I don’t think that they doing anything about the actual physical book itself, because now everyone is diverting to the digitized way of doing things...”* (Participant E:352-356).

Participant B reported that publications utilize the online platform as a marketing strategy to get consumers to buy print fashion magazines. Participant B said: *“...I think everyone sort of going online because they feel like they have to, it’s very much a marketing thing because everyone is on social media, better put your product on social media whether it’s really working for them...”* (Participant B:93-96).

Participant A was skeptical about fashion magazines adapting to the digital age, he articulated that they are attempting to, but according to him, not good enough.



Participant A added: *“...I would say, they are still very stubborn, but then, with some magazines, what I have seen is that they try to incorporate technology, with just the QR scan, you’d find a QR scan on the magazines, which means it’s actually taking you to digital. Yeah, so I’d say, they are kind of trying but, it’s not good enough...”* (Participant A:37-41).

Correspondingly, seven participants reported similar answers; they mentioned the utilization of social media as a method for print fashion magazines in adapting to the digital era. Participants were further asked whether they think these attempts to adapt have any advantages and disadvantages to print fashion magazines. The researcher asked the question in this manner:

- **What are some of the pros and cons of these changes or adaptations?**

Four participants reported similar answers concerning internet connection. The main disadvantage that emerged amongst the participants related to the issue concerning access to the internet or Wi-Fi. Participants also mentioned some advantages concerning convenience and easy access to the digital platform.

- **Disadvantages**

Participant C acknowledged that magazine editors are realistic about digital innovations and the fact that people now utilize digital platforms. However, she further acknowledged that internet access is a challenge for others. She explained: *“...no one has data all day and Wi-Fi like we do, the reality is that people still listen to radio...”* (Participant C:204-205).

Even though Participant D admitted that digital platforms are easily accessible, she also felt that one has to have access to the internet for that to be possible. Participant D believed that internet access is not universal. She further explained: *“...the con would be the fact that access is not, ah, it’s not universal, not everybody will have access to the internet all the time...”* (Participant D:302-303).

Participant G shared similar sentiments; she mentioned that there are people who do have access to technology. Participant G further explained: “...*cons is that I guess not everyone has easy access to like technology...*” Participant G:486-487).

- **Advantages**

Accordingly, participants further reported a significant number of advantages relating to the media platform’s convenience and easy access among others. With reservations, Participant D mentioned that the advantage of fashion magazines going digital would mean they are accessible to a wide range of consumers. She explained: “...*they are accessible to a wider range of people because almost everybody who has access to internet...*” (Participant D:300-301).

Participant E mentioned convenience as one of the advantages of fashion magazines adapting to digital platforms. She explained: “...*the pro is obviously convenience, it’s there, you can search and you can find it...*” (Participant E: 360-361). Participant I also mentioned convenience as an advantage, she reported that digital fashion magazines are accessible anytime. She explained: “...*you can get it anytime; you can also download the page where you get the magazine...*” (Participant I:596-597).

Table 4.2 present a summary of the digital natives’ reports concerning the advantages and disadvantages of fashion magazines adapting to the digital era.

**Table 4. 2: Pros and cons of print fashion magazines adapting to the digital era**

<b>Advantages</b>	<b>Disadvantages</b>
Reaching and studying a younger audience	Too much attention to digital magazines might damage the print magazines
Convenience and easy access	Inaccessible for those with no access to Wi-Fi

The data gathered from this study’s interview schedule was analyzed to gain an understanding concerning this study’s research question. The interview schedule

contained exploratory questions to guide the discussion of the findings. The exploratory questions further allowed for the development of relevant themes from the raw data.

The following section will explore the themes that emerged from the analysis of data and further discuss the findings of the study grounded by the emerged themes.

#### **4.3.4 Themes emerged from the data**

This section reports the themes that emerged from the analysis of data based on the study's three research sub-questions. Themes will be presented concerning a specific research sub-question. Accordingly, the following sub-section commences by presenting themes that emerged from exploring the first research sub-question.

##### **4.3.4.1 Themes that emerged from research sub-question one**

This sub-section will discuss the themes pertaining to the first research sub-question for this study. As presented in section 4.3, the first research sub-question for this study is: **Which fashion magazine format do digital natives prefer?**

The purpose of this research sub-question was to determine digital natives' media format preference for consuming fashion magazines. To address the research sub-question one, participants were asked:

- **In what format do you read fashion magazines? Print or digital?**

Participants generally reported their preference for different media platforms as indicated in Table 4.1. Five of the ten interviewed participants mentioned their preference for the digital media platform. Three of the ten indicated that they prefer to consume print fashion magazines. Lastly, two participants indicated that they prefer consuming fashion magazines from both print and digital media platforms for different reasons.

Table 4.3 presents the themes as well as the sub-themes that emerged from exploring the research sub-question one. The theme and sub-themes were generated through the process of data analysis.

**Table 4. 3: Theme and sub-themes emerged from research sub-question one**

Theme	Sub-theme
Theme 1: Digital natives' media platform	Sub-theme 1: Digital
	Sub-theme 2: Print

#### **4.3.4.2 Theme 1: Digital natives' preferred media platform**

The first theme that emerged from the findings relates to the media platforms preferred by digital natives. As mentioned in sub-section 4.1.1 above, five participants mentioned their preference for digital media platforms three mentioned their preference for print fashion magazines and two indicated that they prefer both print and digital fashion magazines. The following paragraphs discuss the two sub-themes that emerged from theme one. The two sub-themes are digital and print, as illustrated in Table 4.3.

- **Sub-theme 1: Digital**

As indicated in Table 4.1 the majority of participants preferred consuming fashion magazines from a digital media platform. The digital media platform is, therefore, the most preferred media platform in this study. Participant A confirms this finding by mentioning that he prefers digital magazines because he can easily customize outfits. Participant A further explains: "...I prefer the digital one..." (Participant A:17).

Participant E also reported her preference for digital fashion magazines because it is easier, accessible, and convenient. She further mentioned that it is easier as opposed to going out to find a print fashion magazine and spend time flipping through it. When Participant E was asked concerning her preference for a media platform from which she consumes fashion magazines; she said: "...digital..." (Participant E:335).

Participant F shared the same sentiments; he mentioned his preference for digital fashion magazines because they connect a significant number of people with a certain type of content. He further articulated that he gets to see whatever he needs to see with a click of a button. Addressing the question relating to his preference for fashion magazine media platforms, Participant F said: “...ah, *digital*...” (Participant F:398).

Participant I also mentioned her preference for digital fashion magazines for convenience. She further explained that it is time-consuming to go and buy a print fashion magazine when she can read it on a digital platform anytime. Participant I said; “...*digital obviously*...” (Participant I:560).

Participant J also articulated her preference for digital fashion magazines to confirm this finding. She mentioned that she spends most of her time on her phone, so reading magazines digitally is convenient for her. Participant J said: “...*I just use digital*...” (Participant J:621).

Five out of the ten participants articulated that they prefer consuming fashion magazines digitally. The findings presented in the subsequent paragraphs represented participants whose preference was specifically print fashion magazines.

- ***Sub-theme 2: Print***

As Table 4.1 indicated, three participants mentioned their preference for consuming fashion magazines from print fashion magazines. Participant B confirmed this finding by mentioning that websites are not user friendly for her, so she prefers print fashion magazines. To address the question, she said: “...*whenever I have looked at fashion, it's in print*...” (Participant B:78).

Participant G also confirmed this finding by mentioning that she is accustomed to print fashion magazines because her mom always buys print magazines at home.

She further articulated that she generally prefer reading hard copies. Participant G explained: “...*ah, print...*” (Participant G:467).

Participant H mentioned that digital hurts her eyes and for that reason, her preference is print fashion magazines. She further articulated that print fashion magazines are authentic. Participant H explains: “...*print, I prefer print, definitely...*” (Participant H:512).

The following sub-section is a discussion of the themes that emerged from the second research sub-question.

#### **4.3.5 Themes that emerged from research sub-question two**

This sub-section is a discussion of the themes that emerged from exploring the second research sub-question in the data analysis. As mentioned in section 4.3, the second research sub-question for the study is: **What are the reasons that cause digital natives to prefer certain fashion magazine formats?**

In order to answer this research sub-question, participants were asked two questions to determine their reasons for utilizing certain fashion magazine media platforms. To get a general appreciation for digital natives’ justifications for consuming fashion magazines, they were first asked:

- **What do you like about fashion magazines?**

Even though seemingly a simplistic question, participants reported various justifications for their general consumption of fashion magazines. Participants were further asked a follow-up question from the question that explored research sub-question 1. The follow-up question was a ‘why’ question to determine the reasons for their media platform preference. Participants’ justifications for consuming fashion magazines ranged from the fashion magazine’s photography that presents the clothing artistically, to pictures and bright colors of the pages. The exclusiveness of

the content, the latest trends relating to fashion as well as the aesthetics of the magazine were among the most mentioned motivations for consuming fashion magazines.

Table 4.4 is a demonstration of the themes and sub-themes related to research sub-question two, which were generated through the process of data analysis.

**Table 4. 4: Themes and sub-themes emerged from research sub-question two**

Theme	Sub-theme
Theme 1: Fashion focused content	Sub-theme 1: Personal styling
	Sub-theme 2: Fashion trends
Theme 2: Fashion magazine aesthetics	Sub-theme 1: Artistic
	Sub-theme 2: Photography

As table 4.4 illustrated that, the evaluation of themes took place and they were further grouped with relevant sub-themes. The table further demonstrates the two themes that emerged from the data analysis. The first theme is fashion-focused content with its related sub-themes as personal styling and fashion trends. The second theme is fashion magazine aesthetics, with its related sub-themes as artistic and photography.

The following paragraphs are a description of the two themes that emerged from exploring research sub-question two as well as their related sub-themes.

#### **4.3.5.1 Theme 1: Fashion focused content**

Content-focused specifically on fashion was found to be one of the major themes that emerged during the process of analyzing the data. Eight of the ten participants articulated that they are drawn to fashion magazines for their fashion-focussed content. Several participants referred to fashion magazines as a medium that provides them with exclusive content, which can also be referred to as focused content. This was one of the major justifications for consuming fashion magazines amongst the digital native generation.



Furthermore, participants mentioned that they consume fashion magazines for precise information appealing to them. They are attracted to fashion magazines that present a variety of exclusive fashion content. They further mentioned that they consume fashion magazines because they offer them the latest fashion trends. Three participants revealed that fashion magazines assist them with their own personal styling as they find inspiration from fashion magazines.

The following paragraphs further discuss the two sub-themes that emerged from theme one. The sub-themes were identified as personal styling and fashion trends as shown in Table 4.4.

- ***Sub-theme 1: Personal styling***

Participant C confirmed this finding by mentioning that she loves the way fashion magazines assemble outfits. She added that fashion magazines put context into where she would wear certain outfits and how to accessorize them. Participant C explained: “...*they give you like, context into where that item could be and they help to put together the clothes...*” (Participant C:166-167). She further mentioned that fashion magazines help her visualize fashion looks for different occasions, as she starts building her self-image.

Participant B also mentioned that she consumes fashion magazines because she is drawn to how they accessorize and put outfits together. She further explained: “...*you get to see the garment also from all different angles and with all different accessories and shoes and stuff like that. You see it all put together, like a full outfit...*” (Participant B:73-75).

Participant J revealed that fashion magazines are a source of inspiration for her. They assist her to have an idea of where she places herself in terms of fashion and personal styling. She further explained: “...*I feel like, most of the time that’s where you get inspiration, see a perspective of what you like and what you don’t like as an individual...*” (Participant J:611-612).

- **Sub-theme 2: Fashion trends**

Several participants conveyed that they consume fashion magazines for the latest fashion trends, this justification relates to consuming fashion magazines for their fashion-focussed content. Three participants generally reported consuming fashion magazines for the latest fashion trends and to be abreast of trends. Participant A confirmed this finding by explaining that he likes fashion magazines because they offer him the latest fashion trends. He further added that he gets new ideas on fashion. Participant A said: “...*what I like about them is that I can easily get new fashion trends, what’s trending at the current moment...*” (Participant A:10-12).

Participant G shared the same sentiments as she mentioned that fashion magazines keep her informed about what is currently trending. Participant G explained: “...*I like that it keeps you up with trends and it reports what is trendy and not trendy within the fashion space, yeah, that’s what I like...*” (Participant G:462-463).

Participant I also confirmed this finding by declaring that she is drawn to fashion magazines because of fashion trends. Participant I further articulated: “...*you get to know what’s trending these days so that you can keep up with the times obviously, know what to wear, that is why I love fashion magazines...*” (Participant I:555-557).

Literature suggests that the main function of fashion magazines is concerned with providing readers with knowledge about fashion trends as well as overall fashion content (Caniato, 2015:14). This conclusion is backed by existing literature suggesting that “consumers are most likely to prefer editorial content that reflects their interests” (Summers, 1972:44).

The following paragraphs are a discussion of the second theme that emerged from the data analysis as well as its related sub-themes.

#### **4.3.5.2 Theme 2: Fashion magazine aesthetics**

A significant number of digital natives resonated with Zerba (2011:597) endorsements by describing that they are drawn to fashion magazines by the aesthetics. Zerba's (2011:597) recommendations suggest that the digital native generation is attracted to magazines by aesthetic preferences. Thus, in the study, four out of the ten participants proclaimed that the aesthetics of a magazine is often one of the biggest determining factors for consuming fashion magazines.

The brightly colored images contained in fashion magazines came into view as one of the reasons the participants consume fashion magazines. These participants further articulated that they are attracted to fashion magazines by their decorative nature. They referred to aesthetics as the fashion magazine's artistic side.

Accordingly, the following paragraphs will further discuss the two sub-themes that emerged from the second theme. The sub-themes were identified as artistic as well as photography as illustrated in Table 4.4.

- **Sub-theme 1: Artistic**

Participant E mentioned that she is drawn to fashion magazines because of the artistic manner utilized to present the clothing. Participant E further explained: *"...the art that comes from clothing, so it's not just a dress but it's the way that it is presented and brought forward through the photoshoot itself, so I think that is interesting..."* (Participant E:330-332).

Participant F shared the same sentiments as he articulated that he is attracted to fashion magazines by their decorative nature. He also mentioned that he loves the exclusiveness of the content that fashion magazines offer consumers. Participant F further said: *"...it's kinda like decorative, in a way, so that's what I really take away from it, the artistic side of it..."* (Participant F:389-391).

Participant D reported to love the way fashion magazines are designed. She also mentioned that loves the fact that they archive fashion shows for individuals who are not able to attend the show physically. Participant D further explained: “...*the way they are designed, and obviously seeing new art, new work, the new runway, I guess that’s what I like*” (Participant D:250-252).

- ***Sub-theme 2: Photography***

Three participants are attracted to fashion magazines for justifications related to photography. Participant B confirmed this finding as she mentioned that she is attracted to fashion magazines by pictures and bright colors. Participant B further explained: “...*the pictures, I mean it’s sort of the bright colors and everything...*” (Participant B:72-73).

Participant E confirmed this finding by explaining that she is attracted to fashion magazines by photography and art. She finds it interesting how clothing is presented from the photoshoot. Participant E said: “...*when I go through a fashion magazine, what I find interesting is the photography and the art that comes from clothing...*” (Participant E:329-330).

Participant H shared the same sentiment as she articulated that she likes pictures and the creativity and concept behind fashion magazines. Participant H further explained: “...*I like pictures, I like clothing, I like color, I like concept and creativity...*” (Participant H:508-509).

The following sub-section will offer a discussion of the themes that emerged from this study’s third research sub-question, in the data analysis. The findings represent the participant’s responses from both print and digital media platforms.

#### 4.3.6 Themes that emerged from research sub-question three

This sub-section will discuss the themes that emerged in the exploration of this study's research sub-question three. As indicated in section 4.3, the third research sub-question for this study is: **How can print fashion magazines adapt in order to remain relevant and appealing to the digital native generation?**

Perceptions around the current debate concerning print fashion magazines being in their dying phase were found to be one of the major themes for the study. Only two of the digital natives were still adamant that fashion magazines would never perish, precisely because there are always going to be traditionalists who would always go for what they know and are accustomed to.

In order to understand the perceived decline of print fashion magazines, it was crucial to recognize whether digital natives form part of its consumers and further understand their perceptions regarding the notion. Participants were asked to report their views concerning the notion relating to the death of print fashion magazines. They were asked in this manner:

- **How do you feel when people say print fashion magazines are dying?**

This question generated an extensive assortment of answers. Virtually all the participants agreed to the digital transformation having a major impact on print fashion magazines. Therefore, they all thought print fashion magazines are dying a slow death, precisely because of the digital transformation. Even participants whose preference is the print media platform shared their concern about the decline of print fashion magazines.

However, despite their perceived decline, print fashion magazines seem to be making strides to remain relevant by adapting to the digital age. To confirm and further determine these adaptations, participants were further asked:

- **How do you think fashion magazines are doing with adapting to the digital age?**

Participants provided several ways in which they think fashion magazine editors are doing to adapt to the digital age. The rapid rise of technologies is reshaping how consumers at large access content and this conversion is intensely affecting print fashion magazines. The conduct of consumers and their anticipations are the drivers of this transformation.

Table 4.5 is an illustration of the themes as well as sub-themes related to research sub-question 3, which were generated through the process of data analysis.

**Table 4. 5: Themes and sub-themes emerged from research sub-question three**

Theme	Sub-theme
Theme 1: The perceived decline of print fashion magazines	Sub-theme 1: The death of print fashion magazines
Theme 2: Adaptations for print fashion magazines	Sub-theme 1: Utilization of social media
	Sub-theme 2: Internet access

As illustrated in Table 4.5, the evaluation of themes occurred. The emerged themes were further grouped with relevant sub-themes. Furthermore, Table 4.5 is a demonstration of the two themes that emerged from the analysis of data. The first theme is the perceived decline of print fashion magazines with its related sub-theme as the death of print fashion magazines. The second theme is adaptations for print fashion magazines with its related sub-themes as utilization of social media as well as internet access.

#### **4.3.6.1 Theme 1: The perceived decline of print fashion magazines**

Digital natives specifically are comfortable with instantaneous access to media content continually. Eight of the ten participants thought that there is some truth in

this perception concerning the decline of print fashion magazines. Even participants who consume print fashion magazines admitted that print fashion magazines are in the phase of decline.

The comparative accessibility to portable mobile devices is an additional mechanism for digital evolution. This makes available a significant number of consumers who utilize technology to consume fashion content. As indicated, seven of the participants believed that print fashion magazines are dying because of technology.

The sub-themes related to this theme are discussed in the following paragraphs, as dying of print fashion magazines.

- ***Sub-theme 1: The death of print fashion magazines***

A significant number of participants shared the same sentiments concerning the perception relating to the death of print fashion magazines. Participant C thought the perceptions relating to the death of print fashion magazines are true. She further explained: “...*there’s truth to it; I don’t think print sales carry an establishment anymore...*” (Participant C:214-216).

Participant D indicated that print fashion magazines are dying even though it is still necessary to have them. She further explained: “...*I understand why they say they dying because people don’t really buy magazines anymore unless they like ... having physical archives*” (Participant D:287-295).

Participant E also confirmed this finding by sharing the same views as Participant D. She believed that print fashion magazines are dying because of the current era that seems to be driven by the evolution of digital innovations. Participant E explained: “...*I feel like that, they are dying, I mean, it’s obviously the generation that we in, the era that we in, its progressing, it’s moving forward, I mean even novels and everything is online, just google it and find it, download it, it’s a sad truth but fashion magazines are dying...*” (Participant E:371-375).



Participant G, despite her preference for print fashion magazines, also thinks print fashion magazines are dying; she does not think a lot of people buy print nowadays. Participant G further articulated: *“...I think it is dying, I prefer print but I think it’s dying because not a lot of people buy magazines these days, I haven’t really come across a lot of people who do read print magazines, I think it kind of is dying...”* Participant G:493-496).

Participant J mentioned that she thinks fashion magazines are dying because people are into technology now. Therefore, that might be a contributing factor to the death of print fashion magazines. She further explained: *“...yes, they are...basically, because of the 4th industrial revolution, I mean everybody is more into technology now, it’s quick, you can easily access whatever you want, anytime. I don’t have to wait for the day of the publish to actually get scoops and all those inside of international fashion shows”* (Participant J:645-650).

Participant I also think print fashion magazines are dying precisely because people are into technology now. She further explained: *“...yes, they are dying because even at shops, they don’t stock a lot anymore, you just find a few magazines and you find maybe two people buying those magazines. People are now adapting to the new technology...”* (Participant I:589-591).

The next paragraphs are a discussion of the second theme that emerged through the process of data analysis, as well as its related sub-themes.

#### **4.3.6.2 Theme 2: Adaptations for print fashion magazines**

Seven participants believed that print fashion magazines are making strides to remain relevant by utilizing social media to have an online presence. It was reported that both fashion magazine editors and designers use different social media sites to reach a wider audience. Participants further indicated that print media generally utilize the digital space as a means of marketing. One participant reported that the

digital space is used to share the bare minimum of content to attract consumers into buying the print for a full article for instance.

The utilization of social media and internet access were deemed as this theme's relevant sub-themes and they are discussed in the next paragraphs.

- ***Sub-theme 1: Utilization of social media***

The interactivity of social media is changing how consumers obtain and contribute to creating content. Participant D mentioned that some fashion magazines use social media and other online opportunities in adapting to the digital age to cater to a wide range of consumers. She further explained: *"...going beyond their own websites and using social media platforms to actually also attract people to their actual magazines, they have like Instagram, so I think they are utilizing, the web very strategically..."* (Participant D:278-284).

Participant E also reported that she thinks fashion magazines are utilizing social media to adapt to the digital age, which takes consumers to whatever fashion magazine, wherever it is. She articulated: *"...I think they having more of a social media presence, that takes you to whatever the magazine is..."* (Participant E:352-353).

Participant B reported that publications utilize the online platform as a marketing strategy to get consumers to buy the print. She further explained: *"...I think everyone sort of going online, it's very much a marketing thing because they feel like they have to because everyone is on social media, better put your product on social media, whether it's really working for them or not, I don't know..."* (Participant B:93-96).

Participant H shared the same sentiments and she explained that she thinks print fashion magazines are successful in utilizing the digital space, seeing how society values digital work. Participant H further articulated: *"...I think they are successful*

*especially with how society is right now and digital work is very important, so it's easier to do that with phones and stuff with social media"* Participant H:526-528).

Participant C mentioned that fashion magazine editors understand the importance of the digital space and she believed that they are doing well in utilizing the space to adapt to the digital era. She said: *"...the emphasis now is on the online space because they are very realistic about the fact that the people who really have access to money to buying these things (fashion magazines) are the people who have computers* (Participant C:199-202).

- ***Sub-theme 2: Internet access***

Issues relating to internet access were reported as a major concern for consuming digital fashion magazines as mentioned above. Participants acknowledged that access to the internet is not universal, so those who do not have the privilege of access to free Wi-Fi may opt for print fashion magazines. Participants declared that the availability of the internet allows them to get information instantly. However, they also expressed their concerns relating to issues concerning internet access, even though issues with access to the internet do not apply to them specifically.

Participant D confirmed this finding by mentioning the disadvantage of not having access to the internet concerning consuming digital fashion magazines. Participant D further explained: *"...if you somebody who have access to internet, everything is just fast and you able to access a lot, the con would be the fact that access is not universal, not everybody will have access to the internet..."* (Participant D:266-267).

Participant C also shared the same sentiments confirming this finding. Even though digital fashion magazines are deemed accessible, this solely applies to those who have access to the internet. She further articulated: *"...the reality is that in South Africa not everyone, has data all day and Wi-Fi..."* (Participant C:202-204).

Participant E mentioned that accessing digital fashion magazines depends on whether one has access to the internet or not. She further explained: *“...it’s inaccessible for those who don’t have access to Wi-Fi or free internet or whatever. So, they’ve been cut off from the element, but then again, if that’s the situation, the books are there as a backup...”* Participant E:361-363).

#### **4.4 CONCLUSION**

Chapter 4 comprised of the data analysis as well as the reporting of the data collected through the interviews held with digital natives. The interviews were aimed at understanding digital natives’ views relating to their preference for fashion magazine platform. Furthermore, to understand their justifications of the features that motivated them to their preferred choice for consuming fashion magazines. The participants involved were students from two South African public universities. This current chapter further discussed the results and findings of the study with regards to the main research question as well as the three research sub-questions.

During the semi-structured interviews, digital natives conveyed their overall thoughts concerning print and digital fashion magazines. The predominant conviction was that digital fashion magazines are swiftly developing in acceptance as well as admiration amongst digital natives. The study revealed that three of the ten participants solely consume fashion magazines from a print platform and those who prefer a digital platform shared concerns about internet access.

## **CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS**

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### **5.1 INTRODUCTION**

The previous chapter presented the findings that emerged from the interviews that were conducted with the digital natives. Chapter 5 as the final chapter presents the summary of the findings based on the data analyzed in Chapter 4. This concluding chapter aims to address the research question as well as summarize key concepts. Chapter 5 further addresses findings on the justifications of the digital natives concerning their consumption of fashion magazines from a particular media platform. Several limitations have been identified, therefore, this chapter further presents the limitations encountered during the process of the study. To conclude the chapter, recommendations, and suggestions for further studies are also made, based on the study's conclusions as well as its overall purpose.

### **5.2 OVERVIEW OF THE STUDY**

The overall purpose of this study was to explore the relevance of print fashion magazines to the digital native generation. To accomplish the overall purpose of the study, the main research question, as well as three research sub-questions, were formulated as presented in Chapter 1. This study contains five chapters and the following sub-sections will commence by providing a summary of each chapter to provide an overview of the entire study.

#### **5.2.1 Summary from Chapter 1**

Chapter 1 outlined the context of the study, the research problem, and the purpose of the study. The chapter unpacked the research problem by comparing the two major media platforms driven by the evolution of technology. Furthermore, Chapter 1 presented the motivations for conducting this study. The study's problem statement as well as its rationale was further presented to validate its relevance. Moreover, as previously mentioned, the chapter presented the research question and relevant

research sub-questions to tackle the study's research problem. The research question for this study was: Are print fashion magazines still relevant to the digital native generation?

The three research sub-questions that were formulated to further address the study's research problem were:

1. Which fashion magazine platform do digital natives prefer?
2. What are the reasons that cause digital natives to prefer certain fashion magazine platforms?
3. How can print fashion magazines adapt in order to remain relevant and appealing to the digital native generation?

To conclude the chapter, the proposed methods, and outline of the entire study was provided.

The following paragraphs will provide findings from Chapter 2, thus, a summary of the literature review.

### **5.2.2 Summary from Chapter 2**

Given the overall purpose of this study, the research question as well as the research sub-questions, Chapter 2 presented literature relevant to this study. The reviewed literature was concerned with exploring the relevance of print fashion magazines to the digital native generation, particularly in South Africa. The literature review intended to establish a sound theoretical background for this study. The literature review further provided the outlook of the media industry. The chapter aimed to explore the two media platforms through relevant literature and further provided an appropriate theoretical framework to address the study's purpose.

In summary, the literature review in Chapter 2 began by introducing and defining the digital native generation as the main participants for this study. Chapter 2 described

digital natives as a group of individuals born after 1980 when digital technology entered mainstream society (Prensky, 2001:3). In Chapter 2, the conception of digital natives was outlined by making a distinction between two generations, one born before the existence of technology and the other born in a world consumed by digital technology, the former was referred to as digital immigrants (Prensky, 2001:1).

In keeping with the study's problem statement, Chapter 2 went onto discussing fashion magazines by briefly presenting the history of fashion magazines. The chapter revealed that fashion magazines span back from the 1800s (Ward, 2009:[sp]). The chapter further showed that fashion magazines commenced as a series of bound illustrations distributed in the French courts (Ward, 2009:[sp]). In Chapter 2, it was indicated that the function of print fashion magazines back then was to exhibit Parisian fashion trends around the world (Caniato, 2015:[sp]). It was also indicated that over the years, fashion magazines have progressed into a vehicle for communicating fashion content (Caniato, 2015:14).

Chapter 2 further allowed the researcher to review the literature concerning digital natives' media consumption and magazine readership. The chapter revealed that the emergence of social media in recent years has progressively influenced how digital natives consume content (Hendrickson, 2013:1). Chapter 2 further compared both print and digital media to get a broader view of the common notion concerning the decline of print magazines.

The chapter indicated that print magazines are confronted with the reality of advertising rapidly drifting into the digital space (Sebastian, 2014:[sp]). Digital spaces such as blogs and social media networks are areas where streams of digital natives spend their time (Sebastian, 2014:[sp]). Digital media platforms afford convenience and timeless content to consumers (Sebastian, 2014:[sp]). Print magazine editors have become accustomed to the evolving media industry; they acknowledge that their business strategies ought to adjust to the changes in the industry (Sebastian, 2014:[sp]).



As mentioned previously, in Chapter 2, the Uses and Gratifications theory was identified as the theoretical framework that is relevant to this study. The Uses and Gratifications theory allowed the researcher to explore what digital natives are doing with media as opposed to what the media is doing to the generation (Rosengren, 1974:269). The theory is considered amongst some of the most effective theoretical frameworks to investigate inquiries about “how” and “why” people utilize media to fulfill a certain need (Eighmey & McCord, 1998:190). The Uses and Gratifications theory was identified as relevant for this study.

The following paragraphs will provide findings from Chapter 3, thus, presenting a brief overview of this study’s research methodology.

### **5.2.3 Summary from Chapter 3**

In Chapter 3, an appropriate detailed research design and methodology for the study was provided. The study made use of a qualitative research approach. The research design employed in this study included the utilization of an exploratory research design. The sample for the study was recruited through purposive sampling. Data was collected from digital natives at the two public universities located in Braamfontein and Auckland Park through semi-structured interviews. The qualitative data were subjected to thematic analysis.

Measures to ensure the trustworthiness of the data were required to ensure the quality of the study’s findings. Chapter 3 explained how issues relating to the study’s trustworthiness were addressed. The chapter further presented the ethical considerations for this study, based on the ethical code of the University of Johannesburg. Ethical considerations for this study included the participants’ right to informed consent, their right to anonymity or confidentiality as well as the right to discontinue partaking in the interview process anytime they wished, during the interview.

The following paragraphs will provide a brief discussion of the study's findings presented in Chapter 4 according to the study's research sub-questions.

#### **5.2.4 Summary from Chapter 4**

The summary of the study's key findings from Chapter 4 is presented below. Chapter 4 provided the findings according to the three research sub-questions to address the main research question. The themes and their relevant sub-themes that emerged from the data analysis were presented in the chapter. Thus, Chapter 4 consisted of a presentation as well as a discussion of the findings for this study.

**Research sub-question one:** Which fashion magazine format do digital natives prefer? In this study, participants revealed the perception that the digital media platform is easier to access compared to the print media platform; therefore, they made more use of digital media. It was revealed in Chapter 4 that five out of the ten participants prefer utilizing the digital media platform for their consumption of fashion magazines. The findings in the chapter further revealed that three out of the ten participants solely consume fashion magazines from a print media platform, while the remaining two reported utilizing both media platforms. Participants who reported to prefer a digital media platform shared concerns concerning internet access.

**Research sub-question two:** What are the reasons that cause digital natives to prefer certain fashion magazine formats? In Chapter 4, participants whose preference was digital media platforms shared several justifications for consuming fashion magazines digitally. Such justifications were that digital fashion magazines are easily accessible and convenient. Participants whose preference was print fashion magazines mentioned the physicality and the authenticity of the magazine as some of the justifications for consuming print.

**Research sub-question three:** How can print fashion magazines adapt in order to remain relevant and appealing to the digital native generation? The findings from Chapter 4 revealed that the use of social media by magazine publishers is one of the

major methods of adapting to the digital age. Participants believed that fashion magazine publishers are utilizing the digital space well to market their print fashion magazines. Participants further articulated that fashion magazine publishers utilize digital media because they are realistic about the transformation of the media industry.

### **5.3 CONCLUSIONS FOR RESEARCH SUB-QUESTIONS**

The focal point for this section of the study is to interpret the study's findings to address the overall purpose of this study. The overall purpose of this study was to explore the relevance of print fashion magazines to the digital native generation. This section will present conclusions from the three research sub-questions to address the main research question, which will ultimately address the purpose of this study.

Accordingly, the following paragraphs present conclusions concerning digital natives' preferred media platforms for consuming fashion magazines, in accordance with the study's research sub-question one.

#### **5.3.1 Conclusions from research sub-question one**

The first research sub-question for this study aimed to determine which fashion magazine platform do digital natives prefer. Discovering digital natives' preferred media platform was aimed at supporting and further addressing the study's main research question as previously mentioned. During the course of the interviews, the digital native participants were asked to report what media platform they prefer utilizing to consume fashion magazines.

The majority of the participants reported consuming fashion magazines from a digital media platform. Thus, the majority of participants selected the digital media platform for several justifications such as its convenience, accessibility as well as interactivity feature embedded within the media platform. They generally articulated that the digital media platform has made it convenient for consumers to access fashion

magazines wherever they are as opposed to the media platform's counterparts. Participants, being University students with access to free Wi-Fi, further mentioned that buying print fashion magazines is expensive and they further articulated the inconvenience of going out to get the print fashion magazines. Based on the findings presented in Chapter 4, it can be concluded that the majority of digital natives utilize digital platforms for their convenience and timelessness.

Three participants selected the print media platform; they also shared justifications such as authenticity and the gratification of paging through a print fashion magazine. Several participants perceived print fashion magazines as a trustworthy media platform as opposed to digital media. They generally articulated that the digital media platform is not user-friendly and would rather page through a print magazine than scrolling through a mobile device screen. From the findings presented in the previous chapter, it is worth concluding that print fashion magazines still have a place in the market. The study's findings suggest that digital natives still find print fashion magazines relevant.

The least number of participants, which is the remaining two of the total ten, conveyed that they complement their consumption of print fashion magazine content with digital content. They mentioned consuming either print or digital media platforms for specific fashion content. One participant reported consuming digital fashion magazines for images and style tips. The same participant would rather read articles about fashion designers from a print platform. They also mentioned that print fashion magazines are an important archive for days when they do not have internet access. They further acknowledged that digital media platform offers convenience. These digital natives generally believed that the two media platforms could co-exist. From the findings of the study presented in Chapter 4, it can be concluded that neither media platform should perish for one to excel.

As discovered through the literature review in the second chapter, the media industry is rapidly developing, digital media has emerged and print media is still making strides to adapt and utilize technology to remain competitive (Kayany & Yelsma,

2000:215). The literature revealed that digital natives have and continue taking advantage of digital media, particularly within its production, circulation as well as consumption. Within the literature, it is further articulated that the development of the media industry has greatly affected the magazine industry as publications strive to keep up with technology in an attempt to remain relevant to digital natives (Silva, 2011:[sp]). The high infiltration of mobile devices in South Africa has further inspired publishers to capitalize on the use of mobile devices by gradually developing mobile applications (Horsten, 2010:27).

Some participants further acknowledged that without free internet access, they would not be in a position to access fashion magazines digitally. Concerns in regards to internet connection came out strongly amongst the participants. All the digital natives being students with access to free Wi-Fi acknowledged that access to digital fashion magazines would be impossible without access to free Wi-Fi. From this finding, it can be concluded that digital natives would be forced to consume print fashion magazines if they did not have access to free Wi-Fi. The findings of this research study revealed that digital media turned out tremendously to be the desired preference among the digital native generation. However, participants believed that both media platforms have a place in the market.

The following paragraphs present conclusions for digital natives' justifications for their preferred media platforms, in accordance with the study's research sub-question two.

### **5.3.2 Conclusions from research sub-question two**

The second research sub-question for this study aimed at discovering the digital natives' justifications for selecting a certain media platform to consume fashion magazines. According to the results, there have been substantial differences in digital natives' justifications for media platform preferences. This sub-section commences by presenting conclusions concerning justifications for the most preferred media platform to the least preferred.

Accordingly, the following paragraphs will present conclusions for digital fashion magazines as the most preferred media platform.

#### **5.3.2.1 *Conclusions from digital fashion magazines as a preference***

A significant number of digital natives utilize digital media as a means of consuming fashion magazines to gratify a certain need. Participants mentioned interactivity as a feature that attracts them to digital fashion magazines. They mentioned that the interactivity feature allows them to customize certain fashion looks and makes it easier for them to compare prices from different fashion outlets. Participants further mentioned accessibility and the convenience of utilizing digital media platforms among other justifications for consuming digital fashion magazines.

Therefore, the main justifications reported among digital natives were interactivity, convenience as well as the fact that content is immediate and can be accessed easily. It can, therefore, be concluded that the utilization of digital media by some digital natives is driven by the media platform's convenience and easy accessibility. Digital natives further reported that the digital media platform makes it convenient for them to consume fashion magazines remotely because they can do that wherever they are.

Based on the literature, digital streaming has afforded consumers the convenience of content distribution through the touch of a screen or button effortlessly (Dalton & Logan, 2019:82). The convenience to access information anywhere and anytime has caused consumers to deviate from purchasing print magazines to their digital formats (Simon, 2012:[sp]).

#### **5.3.2.2 *Conclusions from print fashion magazines as a preference***

Participants generally revealed their justifications for finding print fashion magazines a relevant media platform for their consumption of fashion content. These justifications are contained within the print media platform's tangible qualities. The

justifications further included the familiarity of consuming print fashion magazines, related to the genuineness of the content they anticipate from print fashion magazines. The findings indicated that participants are gratified by the smell of the print magazines. It was further mentioned that there would always be traditionalists whose preference remain as print fashion magazines.

It can therefore be concluded that print fashion magazines will always have a place in society. According to existing literature, print media offers consumers a tangibility that makes them carefully consider the content as opposed to digital media (Media, 2018:[sp]). Media (2018:[sp]) further clarifies that “this is because readers have to actively engage with printed content to read it; they have to pick up the content, hold it and read it”. From the findings presented in Chapter 4, the study can further conclude that justification relating to the authenticity of print fashion is one of the major motivations for consuming print fashion magazines. The findings further revealed gratifications concerning paging through physical fashion magazines as among the main justifications for one participant to select a print media platform.

#### **5.3.2.3 *Conclusions from print and digital fashion magazines as a preference***

Digital natives who preferred both media platforms articulated the importance of both platforms, as they prefer to consume each for specific gratifications. These participants prefer print media platform for articles about fashion designers and content about fashion. They argued about the importance of physical archives and mentioned that print fashion magazines are best suited for that. The key justifications digital natives conveyed for consuming digital fashion magazines are related to the essential convenience and simplicity with which they can do so nowadays.

Literature suggests that to be innovative, it is important for print magazines to shift content to a digital platform to create diverse platforms appealing to their readers (Carey, 1989:28). The shift would further allow them to be interactive with their magazines (Carey, 1989:29). It is articulated that many magazine publication



companies produce magazines on digital platforms that are very similar to their print magazines, whereas some publishers make use of the opportunity of creating vigorous, interactive magazines (Carey, 1989:31).

Grounded by the findings presented in Chapter 4, digital natives did not rate either media platform as surpassing with every component. Therefore, it can be concluded that both print and digital fashion magazines may perhaps co-exist. However, the digital fashion magazine platform was ranked above the print fashion magazine platform for its convenience and timelessness.

The following paragraphs will present conclusions for digital natives' views about print fashion magazines adapting to the digital era, in accordance with the study's research sub-question three.

### **5.3.3 Conclusions from research sub-question three**

The third and last research sub-question for this study aimed at describing how print fashion magazines could adapt to the digital age in order to remain relevant and appealing to the digital native generation.

Findings from a significant number of digital natives imply that some fashion magazine publishers have adopted the utilization of social media as a method for print fashion magazines in adapting to the digital era. Participants further mentioned that the utilization of social media networks allows magazine publishers to reach a wider audience. One participant mentioned QR scans that are embedded in print magazines that take consumers to a digital platform when used or scanned.

Based on the literature, publishing companies have begun the exploration of online distribution opportunities intending to retain the generation of digital natives (Kocsir *et al.*, 2013:205). Additionally, magazine publications have shifted a significant quantity of their delivery channels from print to digital media platform for a larger

audience (Cherian, 2014:577). Several magazine publishing companies have incorporated a digital section to their print business model (Hill, 2011:[sp]).

In the context of this study and from the findings presented in Chapter 4, it can be concluded that social media is the main platform for print fashion magazines to utilize to adapt to the digital era. Fashion magazine publishers utilize social media to attract the young audience into buying their print magazines.

The following section aims to address this study's main research question.

#### **5.4 CONCLUSIONS FROM THE MAIN RESEARCH QUESTION**

The study's main research question was to explore how print fashion magazines have been surviving in the digital era. This section commences by presenting findings from digital natives as participants, supported by existing literature. Findings show that a significant number of digital natives believed that print fashion magazines are utilizing the digital space to lure consumers into buying their print versions as previously mentioned. Digital natives articulated that magazine publication companies utilize social media networks such as Instagram, Twitter, and Facebook among others, to survive the digital era.

Based on relevant existing literature, Hendrickson (2013:1) articulates that, "magazines that have experienced continued success in print have also adopted social media strategies to increase reach and cultivate audience loyalty". Publications have utilized technology to reach a wider range of consumers for their fashion magazines (Hendrickson, 2013:1).

Both literature and the study's participants, therefore, reported the utilization of digital technologies for print fashion magazine's survival, however, several participants also acknowledged that internet access is not universal. Based on the findings of this study presented in Chapter 4, it can be concluded that print fashion magazines utilize the internet for survival in the industry. The finding relating to the utilization of

the internet further suggests that those who have no access to the internet might as well still purchase print fashion magazines.

This study's findings further revealed that five out of the ten digital natives who participated in this study consume fashion magazines digitally for convenience, timelessness, and interactivity. Participants mentioned that they are attracted to the media platform because they can consume fashion magazines wherever they are at any time. Many publishers produce online magazines that are similar to their printed versions and take advantage of crafting vibrant and interactive magazines (McIlroy, 2013:[sp]). This finding confirms the appropriateness of the Uses and Gratifications theory for this study. It can be concluded that participants are gratified by the media platforms' convenience and easy access.

Despite their access to free Wi-Fi, three out of the ten participants were found to solely prefer consuming print fashion magazines. It was made apparent that print fashion magazines continue as an information source among the three digital natives. Accordingly, these three digital natives reported the authenticity of print fashion magazines as one of the justifications for consuming the media platform.

Based on these digital natives whose preference is print and the overall concern relating to internet access, it can be concluded that print fashion magazines remain as a relevant media platform to the digital native generation. Even though only three participants voiced out their preference for print fashion magazines, it became evident that print fashion magazines are equipped with offering trustworthiness to consumers. Based on the literature, consumers generally associate print media with being more authentic, genuine, and stimulating; they have a more expressive response (Dayton, 2016:3).

The remaining two digital natives were found to use both media platforms to consume fashion magazines. The findings of the study as previously articulated revealed that digital media turned out tremendously to be the desired preference among the digital native generation. However, digital natives believed that both

media platforms have a place in society. The study can, therefore, conclude that neither media platform should perish for one to excel. Literature articulates the necessity for magazine publishers to sustain print advertising revenue for their survival in the market, even though they might have occupied digital space. When magazines occupy digital space, it is an opportunity for them to be innovative; they can create different content for their readers (McIlroy, 2013:[sp]).

The following section of the study provides limitations endured through the process of this study.

## **5.5 LIMITATIONS OF THE STUDY**

Accordingly, this section presents the limitations encountered during the study. Just like any academic study, this current study contains its set of limitations.

To begin with, the focus of the study was limited to a specific context; the study was conducted in two public universities in Johannesburg. Participants being students of the two public universities in Johannesburg, the study was limited to the digital native generation. Thus, the study's findings may not in totality, be generalized to other generation groups.

It is also important to bear in mind that the study had a limited sample size. The sample for this study only consisted of ten digital natives. Similar studies in the future should be carried out with a bigger sample size; therefore, the findings of this study should not be generalized to a wider population.

It is worth mentioning that the majority of participants for this study were Black females. Out of the ten participants, eight were Black females. Therefore, the study's findings are not a demonstration of the overall population of digital natives. Furthermore, the study's large quantity of females may not epitomize an overall representative sample of fashion magazine consumers. The study should have a

balanced sample in terms of gender and diversity in race. Therefore, the utilization of quota sampling would have been beneficial for the study.

An additional limitation of this study is that it was conducted through participants who have access to free internet. Conducting the study also occurred through a period when internet access is not widespread concerning the overall generation and their access to Wi-Fi; this aspect should be considered in the study's findings. The study's findings are a conclusion of how digital natives with access to free Wi-Fi consume fashion magazines and in which platform they select to use. It is worth noting again that the findings only embody the perspective of digital natives with access to free Wi-Fi. The study's findings could have been different should the study's participants included digital natives with no access to free Wi-Fi.

This study employed a qualitative approach to gather significant perceptions concerning digital natives' preferences for a certain media platform in the context of fashion magazines. This approach ought to have its advantages as qualitative research methods allow the researcher to gain overwhelming data concerning a phenomenon being investigated. However, this approach cannot generalize the findings to a bigger population.

Another limitation to consider is that the study was conducted with limited time and that should be taken into consideration in the findings of the study. This was a short-term study and for that reason, was not able to pursue and predict long-term media behaviors relating to digital natives' consumption of fashion magazines.

The following paragraphs will further present recommendations for future studies in the context of this study.

## **5.6 RECOMMENDATIONS**

This section of the study presents recommendations for further research based on the challenges that occurred while conducting the study.

The survival of print fashion magazines is dependent on digital natives as they represent consumers of the future. As digital technologies are becoming universal, it is significantly crucial to carry on exploring the consumption behaviors and value of the digital native generation for future studies. This study has indicated that digital natives' fashion magazine consumption increasingly occurs through digital media and thus, additional data should be obtained concerning how print magazine publishers can better utilize the digital platforms.

The researcher makes recommendations for future research studies that would seek to uncover if the findings of this study are relevant to larger populations would prove valuable. The findings from a study with a larger population would further offer useful perspectives concerning the findings of this current study. Precisely, it may be valuable to analyze the connection concerning the influence of gender on fashion magazine consumption behaviors. Nonetheless, further studies could be created on this study's findings by exploring differences as well as similarities in how they relate to genders.

This study was conducted among digital natives who were enrolled at the university level with access to free Wi-Fi. It would be fascinating to understand whether other demographics have the same views and behaviors with how they consume fashion magazines. Additionally, conducting a similar study among digital natives who are still at a high school level, the findings might be somewhat different as their access to free Wi-Fi might be limited compared to University students.

For that reason, it would be interesting to explore how the attitude of high school digital natives concerning the consumption of fashion magazines from a certain media platform differs, if at all. It could also be beneficial to explore the fashion magazine consumption habits of middle-aged consumers to identify the relevance of print fashion magazines and further understand how print fashion magazines have been surviving in this era.

Data collection for this study utilized individual semi-structured interviews to explore digital natives' fashion magazine consumption. It would be fascinating to conduct the same study utilizing other methods of research, such as focus groups or surveys. This would allow the reader to comprehend if such research methods encourage the participants to express new ideas regarding the phenomenon.

## **5.7 CONCLUSION**

This study's purpose was to explore the relevance of print fashion magazines to the digital native generation. The findings of the study as presented above show that the research question, as well as the sub-questions, were addressed through the digital natives' views relating to the two media platforms. Digital natives expressed their views concerning their preferred media platform for consuming fashion magazines and further provided their opinions about the notion relating to the decline of print fashion magazines.

The study also revealed interesting points concerning how digital natives think fashion magazine publishers have been doing to adapt to the digital age. This finding also points directly to the internet, as the generation thinks social media should be utilized more for print fashion magazines. The consideration of such findings should be deemed essential as they might assist magazine publishers in developing their fashion magazines, to better meet the requirements of digital natives.

This study explored the relevance of print fashion magazines by using semi-structured interviews with digital natives who are representative of the young generation that grew up with digital technology. Even though the findings of the study may not be exclusively new, they do summarise significant areas relating to this generations' justifications for consuming their selected media platform. The study's findings validate several findings from preceding studies, for instance, the significance of the internet to digital natives as they utilize it for digital fashion magazines. Among the justifications as to why digital natives are more attracted to the digital media platform included its convenience as well as its instant access.



Ultimately, digital natives' preference for either print or digital media platforms is determined by what each platform offers and what those particular individuals are attracted to.

Several digital natives appeared to declare exclusive utilization of certain media platforms while the least number articulated to supplement both media platforms for different content. Therefore, this study revealed that digital fashion magazines have resulted as the most preferred media platform, grounded by per preference of each individual. However, the findings of the study have also dispelled the perception that digital fashion magazines are surpassing print fashion magazines based on the number of digital natives whose preference was print fashion magazines. Additionally, the overall issues concerning digital natives acknowledging that they consume digital fashion magazines because of their access to free Wi-Fi have further dispelled the notion.



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## APPENDIX 1: Participant invitation email

● From: [Mncedisi Mbombo](#) >

📧 Re: REMINDER TO BOOK A SEAT FOR SCREENING & WORKSHOP - Les Misérables

[Hide](#)



To: [Vuyiswa Tshangela](#) >

21 November 2019 at 11:28

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Good morning

My name is Mncedisi Mbombo, currently in the Film and Television 4th year class. I am doing my research about the relevance of print magazines in this digital era, my focus is particularly on Fashion magazines.

I am looking for students to assist me in collecting data in a form of an interview, the interview will take approximately 15 minutes and will be held at Wits University in any space convenient for the participant. These interviews will take place between 26th to 28th November 2019.

If you are able to assist and can spare 15 minutes of your time, please reach out to me on [073 379 5815](tel:0733795815), alternatively at [mnce-m@hotmail.com](mailto:mnce-m@hotmail.com), your assistance will be highly appreciated.

Kind Regards

Mncedisi Mbombo

UNIVERSITY  
OF  
JOHANNESBURG

## APPENDIX 2: Participant invitation letter

### Faculty of Art, Design and Architecture Department of Fashion Design

24 November 2019

#### INVITATION TO PARTICIPATE IN A RESEARCH INTERVIEW

Dear Participant,

My name is Mncedisi Mbombo and I am a Master's student in the Faculty of Art, Design and Architecture in the Fashion Department at the University of Johannesburg. My Master's research study is titled: *Exploring the relevance of print fashion magazines to the digital native generation*. I am working on this research study under the supervision of Mr. Amukelani Muthambi.

This study aims to explore and describe various fashion magazine formats from a digital native generation's (in the South African context) perspective. The digital native generation are people who were born and grew up in the digital age. They are comfortable with technology and computers at an early age and consider technology to be an integral and necessary part of their lives. The objective of this study is to address the competition between two different media platforms in the context of digital media versus print media through digital natives.

I am writing to invite you to participate in this study in an interview format. The interview will be held at a venue convenient to you. The interview will take approximately 15-20 minutes of your time. With your consent, interviews will be audio-recorded, once the recording has been transcribed; the audio-recording will be destroyed.

Although this research does not involve any professional or emotional risks, care will be taken to protect your identity. This will be done by keeping all responses anonymous and allowing you to request that certain responses not be included in the final research study. The response from the interviews will be included in the findings of the study and the study will refer to participants as "Participant A, B or C" etc. You will have the right to end your participation in the study at any time, for any reason during the interview.

Before the interview can commence, please refer to the attached consent form. Sign it to confirm that you have read and understand the invitation letter. This also serves as a confirmation that you agree to participate in the study.

Sincerely,

Mncedisi Mbombo  
Student number: 820402791  
Email: [mnce-m@hotmail.com](mailto:mnce-m@hotmail.com)

## APPENDIX 3: Participant consent form

### Faculty of Art, Design and Architecture Department of Fashion Design

#### PARTICIPANT CONSENT FORM

Title of Research Study: *Exploring the relevance of print fashion magazines to the digital native generation*

Name of Researcher: Mncedisi Mbombo

Student Number: 820402791

I confirm that I have read and understood the invitation letter dated 24 November 2019 and that I have had the opportunity to ask questions. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. I agree from my own will to take part in this interview. I agree that my anonymised data will be kept for future research purposes such as publications related to this study after the completion of the study.

Name of the Participant: \_\_\_\_\_

Gender: \_\_\_\_\_

Age: \_\_\_\_\_

Date: \_\_\_\_\_

Signature of the Participant: \_\_\_\_\_

## APPENDIX 4: Signed participant consent form

Faculty of Art, Design and Architecture  
Department of Fashion Design

### PARTICIPANT CONSENT FORM

Title of Research Study: *Exploring the relevance of print fashion magazines to the digital native generation*

Name of Researcher: Mncedisi Mbombo

Student Number: 820402791

I confirm that I have read and understood the invitation letter dated 24 November 2019 and that I have had the opportunity to ask questions. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. I agree from my own will to take part in this interview. I agree that my anonymised data will be kept for future research purposes such as publications related to this study after the completion of the study.

Name of the Participant: \_\_\_\_\_

Gender: Female

Age: 21

Date: 25 November 2019

Signature of the Participant: \_\_\_\_\_

## **APPENDIX 5: Participant qualifying questions**

1. Do you consume or have you consumed a fashion magazine before?
2. Do you make use of digital media platforms?
3. Would you say you know the difference between print and digital fashion magazines?



## **APPENDIX 6: Semi-structured interview guide**

1. What do you like about fashion magazines?
2. In what format do you read fashion magazines?
  - Print or digital?
  - Why is that?
3. What about the other format do you dislike or does not appeal to you?
4. How do you think fashion magazines are doing in adapting to the digital age?
5. What are some of the pros and cons of these changes or adaptations?
6. How do you feel when people say print fashion magazines are dying?
  - Why?
7. Anything you would like to add in relation to the notion of digital media taking over the industry?



## **APPENDIX 7: Semi-structured interview transcriptions**

### **PARTICIPANT A**

**Researcher:** Okay, uhm, I'll first introduce myself, my name is Mncedisi Mbombo, I'm doing my research in the department of fashion, uhm, here at UJ. So, I'm looking at the relevance of print fashion magazines to the digital native generation. So, what that means is how relevant are print fashion magazines to people who were born in the digital age. Uhm, so, I'm going to ask you a few questions.

**Researcher:** Uhm, what do you like about fashion magazines?

**Participant A:** Fashion magazines?

**Researcher:** Yes.

**Participant A:** Uhm, what I like about them is that I can easily get, uhm, new fashion trends, uhm, get new ideas on fashion, what's, what's trending at the current moment.

**Researcher:** Awesome, so, in what platform do you read your fashion magazines, do you prefer print or digital?

**Participant A:** Digital, digital.

**Researcher:** Why is that?

**Participant A:** Uhm, I prefer the digital one because it allows, uhm, on the digital, on the digital apps or websites, uhm, I can easily customize, or maybe match up, maybe certain clothes with this one or I can easily compare a white range of clothing, let me say, maybe shoes, I can easily compare prices from different stores and yeah.

**Researcher:** Okay, awesome, thank you so much. So, uhm, what about the other platform that does not appeal to you?

**Participant A:** The magazine?

**Researcher:** Yeah.

**Participant A:** Yeah, with the magazine, uhm. Firstly, I'd say, with the magazine, it's a little bit more expensive to..uhm to buy fashion mag, fashion magazines compared to the digital, the digital, I'd say it's almost free actually, yeah.

**Researcher:** As long as you have Wi-Fi. [laughter].

**Participant A:** As long as you got Wi-Fi.



**Researcher:** Okay cool, uhm. So, how do you think fashion magazines are doing to adapt to the digital age?

**Participant A:** Fashion magazines, what, uhm what are they doing?

**Researcher:** Just to adapt with the, I mean, uhm, basically to meet the competition.

**Participant A:** Oh, the competition.

**Researcher:** Do you think they are crossing over, do you think they still very stubborn?

**Participant A:** I would say, they are still very stubborn, but then, with some magazines, what I have seen is that they try to incorporate, uhm technology, with just the QR scan, you'd find a QR scans on the magazines, which means it's actually taking you to digital. Yeah, so I'd say, they are kind of trying but, it's not good enough.

**Researcher:** Okay cool, uhm, then uhm, what do, what, what do you think are some of the pros and cons with them adapting to the digital era, do you think there's any advantages or disadvantages?

**Participant A:** With disadvantages, I cannot think..

**Researcher:** You cannot think of anything?

**Participant A:** Ahhh, I cannot think, uhm maybe with advantages is that uhm also, maybe more people would be more appealed to buy the physical magazines if yeah if they continue incorporating the technology with the QR scans.

**Researcher:** Yeah, okay cool, so, how do you thi....How do you feel when people say print fashion magazines are actually dying, do you share the same sentiments?

**Participant A:** Yes, I definitely. Definitely [laughter].

**Researcher:** Why?

**Participant A:** Because I remember back then, we would always have magazines, even from, even if you visit friends or family, there was always magazines, fashion magazines, even other variety of magazines, but then these days, even with sales in shops, I don't think....

**Researcher:** The shelves are empty?

**Participant A:** Even myself, yeah, I don't, I don't buy magazines, I don't remember the last time I bought a magazine.

**Researcher:** Anything else you would like to add in relation to this notion of digital taking over?

**Participant A:** Ahm, I would just say that it must keep on, keep on improving because I feel like that's the way to go, technology.

## **PARTICIPANT B**

**Researcher:** Let me first introduce myself and the study. So, I'm looking at the relevance of print fashion magazines to the digital native generation. So what that means, I just want to find out, how relevant are print fashion magazines to the people who were born, uhm in the digital era. So, I'm going to ask a few questions.

**Researcher:** Uhm, so first of all, what do you like about fashion magazines?

**Participant B:** The pictures, maybe, I mean, yeah, I think, I think it's sort of the bright colors and everything and the... You get to see the garment also from all different angles and with all different accessories and shoes and stuff like that. You see it all put together, like a full outfit, Yeah.

**Researcher:** Awesome, uhm, so in what platform do you read fashion magazines, uhm, do you prefer print or digital and the reasons for that?

**Participant B:** Uhm, whenever I have looked at fashion, it's in print. I've never really gone and looked online, uhm, I've never had the desire to. I think it's more; it's caught my eye when it's been on print, yeah.

**Researcher:** So, your preference is print, you prefer the traditional way of paging through a magazine?

**Participant B:** Yes, yeah, yeah.

**Researcher:** Awesome, uhm, what about the other platform do you dislike, does not appeal to you because of?

**Participant B:** For example, I would normally be navigating on my mobile when it comes to digital and that's always not like the website isn't user friendly when it comes to mobile. So, I think it's much easier to page through a magazine sometimes than to scroll or try to enlarge an image to really see the detail, uhm, that, uhm, it doesn't really work online all the time, especially if you are on a mobile device.

**Researcher:** Awesome, how do you think fashion magazines are doing with adapting to the digital age?

**Participant B:** Uhm, I think, I'm, I think everyone sort of going online because they feel like they have to, uhm, its very much a, you know, a marketing thing uhm, because everyone is on social media, better put your product on social media, uhm, whether it's really working for them or not, I don't know because I still would rather, uhm, go to the store and have a look or uhm, look at a print catalog, then go online for it, uhm yeah.

**Researcher:** Awesome, uhm how do you feel when people say print fashion magazines are dying and why?

**Participant B:** I mean, because of the whole rush to go digital, I can understand that may be all print going from, you know, your daily newspaper to life and trends fashion magazines are dying, but I think there's always going to be people who want a physical copy of something, I mean, even if it's just the smell of the magazine that they like or if it's the physical turning of the pages, I think there's always going to be, uhm, traditionalists, if you wanna put it that way [laughter]. Yeah, so I mean, I understand the whole dying or its dying attitude, but uhm, there's always like uhm, we see now how retro things or vintage things always make a comeback, so I don't think it will ever really die.

**Researcher:** So, you obviously think, it has a market?

**Participant B:** Yeah, yes

**Researcher:** It still does, because there's people who still prefer the physical copy..

**Participant B:** Exactly, yeah

**Researcher:** Awesome, what are some of the best adaptations/changes, you've noticed fashion magazines making, what are the advantages or disadvantages of those adaptations/changes?

**Participant B:** You mean changes to digital?

**Researcher:** Uhm, well, let's say, a specific print makes an online version of the magazine, do you think there are any advantages or disadvantages in that decision?

**Participant B:** Moving over completely or just that they have the.. both print...

**Researcher:** Both

**Participant B:** Okay, Uhm, I think it's advantageous because you are maybe getting a younger market by being online and having a digital page and just a digital presence, uhm, but if, as long as doesn't affect your original idea I guess, I mean, if

suddenly you moving to online and then the print version is now lacking, I think that would then be dangerous to your product, uhm, I mean because you've already got a market that likes your print product, now you are letting them down if you, you know change all your focus and make everything digital, cause, I think humans are creatures of habit. So, if I'm used to going to the shop and buying that magazine every week or every month, I'm gonna continue to do that, probably until either, I die or the magazine doesn't exist [laughter] anymore. So if that suddenly wasn't there anymore, you would end up losing that entire market, so I think it's good to go digital, but also don't jeopardize the original print product, yeah.

**Researcher:** Okay, do you have anything to add in regards to the notion of print versus digital on a broader aspect?

**Participant B:** Yeah, well, uhm, as I sort of chatting to you now, in my correspondence, I did use to work for a newspaper. Uhm, it was sort of a weekly community newspaper and there was always a push of, you know, okay, so we've got this for print, but we have to go online as well because, since this is a weekly paper, we need to show that we got the news first, so as soon as, you know, we have it, it goes online and that's you know, immediate. Uhm, so I get that, and maybe it also needs to apply to the fashion world, you wanna be the first with all the trends and who is wearing what and all that kind of news, uhm, but it was always uhm, I don't wanna say substandard content but it was really the bare minimum that we would put online and the real juicy stuff would be in print. It was almost like we tease them on Facebook or Twitter and we said go and buy the print version for all of the details and I think that's what a lot of other industries whether its, you know, hard news, whether its fashion or whether it's just your You magazine, I think that's what everybody is sort of trying to do is, this is the teaser, you know, on Facebook to get you hooked and interested, but oh no, buy our next edition to find out more. Uhm, I think that's probably the best marketing [laughter] strategy that print magazines can go for to keep the whole industry alive.

### **PARTICIPANT C**

**Researcher:** Let me introduce myself, my name is Mncedisi, so my research is about the relevance of print fashion magazines to the digital native generation,

basically what that means is how relevant fashion magazines to people who were born in the digital era, so I'm gonna ask you a few questions.

**Participant C:** Okay.

**Researcher:** What do you like about fashion magazines?

**Participant C:** I like, for me, I like how they help you like, assemble things, so for example, if you passing at a mall and you see something hanging out on a rack, you don't visualize it, but when you see it in a magazine, then it gives you like, it shows you like where you would wear it, so if you see like a nice handbag, the fashion magazine would say, okay, maybe you could wear it when you start corporate work. So, like magazines, they take that item and they give you like, context into where that item could be and they help to put together the clothes as well because even if you don't have those exact clothes in the magazine, but you always have items that are similar, so even if you have like a pencil skirt and a shirt, you always have a shirt as girl and then you always have like a pencil skirt you can emulate or things like that. So they really help with regards to like visualizing and then they also inspire you because they show you like what you can become, because fashion magazines, it's not like fashion, they kind of like, like with the Destiny magazine, they would say girls in their 40's who wear corporate or whatever, then you also inspired to like, look like that and you start building your perception of your brand, your self-image, so that's what I like about fashion magazines because, yeah, they just, they put you into context, like with regards to where you going and they generally help you to just dress, you know, so yeah.

**Researcher:** Okay, so in what platform do you read fashion magazines, do you prefer print or digital and why?

**Participant C:** So, right now, so, if its print, I prefer articles, so if its print, I like articles about fashion designers, how they are growing and made fashion, but I don't like magazines where it's just fashion only because there's Pinterest for that, there's Blogs, there's YouTube. So when it comes to like getting style tips or whatever, if I'm not looking for like just looks, I get like, I go on Pinterest. But I feel like, with fashion magazines, I still enjoy when they profile people and they say, ahh, this is a 40-year-old woman, she works in corporate, this is how she could dress. So, I think I prefer digital, ah, when it just comes to like getting style references, but I think in terms of

like, the world of fashion like, I still would like to open a Vogue or like a True Love magazine, like a True Love magazine is nice, you get to read, page through it, you get the articles, I still enjoy the magazine experience because it's still, I learn more from like the magazine experience and holding it tangibly than like..

**Researcher:** So, by magazine experience, you mean the print?

**Participant C:** Yes, the print magazine experience, but like, online is just, you going somewhere, you want a quick outfit or whatever, it's not the same to be quite honest.

**Researcher:** Awesome, uhm, so, uhm, what about the other platform? I think you have answered that. How do you think fashion magazines are doing with adapting to the digital age?

**Participant C:** I think they are doing well, like a lot of people that I know who work for magazines, the emphasis now is on the online space, uhm, because they are very realistic about the fact that like the people who really have access to money to buying these things are the people who have computers, because the reality is that like, in South Africa, like not everyone, like if you go to, I don't know, like in Newcastle or whatever, like no one has data all day and Wi-Fi, like we do, the reality is that, people still listen to radio, they still buy magazines, they still buy Drum or Bona magazine, they still buy those things and they enjoy the articles, but they adapting in the sense that like, they understanding like, there's an urban market that needs to be catered for and they do well like, there's literally, like my one friend just joined a digital marketing agency, now you have agencies that are able to run just to house that digital component of a company, so they are adapting well, they understand it, you know, yeah.

**Researcher:** Okay, then how do you feel when people say print fashion magazines are dying and why?

**Participant C:** Uhm, I guess there's truth to it, but it's not that deep [laughter], you know like, it's not that hectic, but I guess there is, like, look at Ndalo Media, uhm, I don't think print sales carry an establishment anymore, you need other forms of backing to carry that print, you can't say you relying solely on sales, it's how it is in the music industry, so I guess, uhm, I wouldn't say dying, but I would say, uhm, times are changing, like people need to adapt, but that's like natural. It's like, there

was a cassette and then you had a CD, and then now you have iTunes, it's like, this is life, you know, so yeah, you just have to change and switch the structure around.

**Researcher:** So, what do you think these adaptations impact the industry, like do they have advantages or disadvantages into the product?

**Participant C:** Uhm, I think anything that caters for the people is an advantage, so I don't see any disadvantage in anything, as long as you know the people and the types of people and you cater for all of them, there's never like a disadvantage to that, uhm, for example, the digital space, like it still works the same, if I buy a magazine, it's not like, if I buy a magazine, I can still share it with you, which means you won't buy it, so it's the same with digital, like if I buy it on a digital place, I'll share it with you, it means you won't buy it, so it still works the same but in different spaces, so, for me, I feel like, if everyone is happy, just find other ways to like bring the revenue in, like diversify whatever but I feel like there's no disadvantage in like moving with the times, if anything there's an advantage if you still caught up in like traditional methods like not aware that like hello, there's Wi-Fi in the city, people have access to it, so uhm, the only thing with the whole digital thing might be job losses because people cut out printing companies, things like that, may be printing companies are not gonna have as much business, but still as a printing company they must also find ways to adapt with their company, okay so we not gonna just print this, but we gonna do that, we gonna down scale, so it's like a whole like cycle thingy but there's no disadvantage in moving with the time, you know like ever, as long as people are happy and they buying, it doesn't matter what format they buy it in, you know, yeah, that's what I think.

#### **PARTICIPANT D**

**Researcher:** Okay, so my name is Mncedisi Mbombo, I'm doing my research on the relevance of print fashion magazines to the digital native generation, so what that means is that I just want to find out how relevant are print fashion magazines to people who were born in the digital era, so I'm going to ask you a few questions. Uhm, what do you like about fashion magazines?

**Participant D:** Uhm, what do I like about fashion magazines, I guess the the way they are designed, uhm and obviously seeing new art, new work, new, the new



runway, I guess that's what I like, I mean they archive runway shows for somebody who is not particularly going to be at the physical event, it's quite an important archive to have.

**Researcher:** Alright, so, uhm, in what platform do you read your fashion magazines, do you prefer print or in a digital format, any reasons for that?

**Participant D:** Uhm, I prefer, I actually prefer print, I don't know, can you prefer both, or is it just...?

**Researcher:** You can.

**Participant D:** Oh, I prefer both actually and I'll tell you why. I prefer print, the reason I'm saying both, for print, I think, uhm, it is an important physical archive to have because you not always going to have access to Internet which is where you find the digital archives, and the reason why I prefer digital, uhm, magazines is because of the quality, you get to see the full quality of the images, in terms of different shades, like HD images are the work, the fashion, the photography, everything, so you get to see it in its raw format and I think that, for me what's really cool about the digital side of things and if you somebody who have access to Internet, everything is just fast and you able to access a lot of...

**Researcher:** So, it's convenient.

**Participant D:** It's very convenient, uhm, when you have access to Internet.

**Researcher:** Definitely, Okay, so, uhm, how do you think print fashion magazines are doing to adapt to the digital age?

**Participant D:** How do I, sorry?

**Researcher:** Uhm, I mean, how do you think they are adapting to the digital age, to meet obviously different audience or people who prefer both, do you think print fashion magazines are actually adapting to the digital age?

**Participant D:** I think they are because now they not just being magazines, I think going beyond their own websites and using social media platforms to actually also attract people to their actual magazines, uhm, because, ah, I think if you look at like a lot of ah lab, ah I don't know, should I say labels, should I say, ah, oh designers, or fashion labels, they have like Instagram pages and it's those pages where we often are found searching for stuff that actually take us to the actual website where the

magazine is, where we get to be more, where we get more focussed content, so I think they are utilizing, the web very strategically.

**Researcher:** Okay then, how do you feel when people say print fashion magazines are dying and why? Well since you prefer both.

**Participant D:** I think, I understand why they say they dying because people don't really buy magazines anymore, unless they like researchers, like us [laughter] or people who actually understand the value of books and having physical archives because it's not something that everybody does. There's a niche for it, people, if people don't understand the value of a physical copy of something, they won't buy it and because already the digital era is taking over, so people want something that's fast, so I understand why obviously there be more sales, if I can say, I highly doubt its sales, it's just more viewership on the net than there would be sales with print media, so I really agree that it is dying but it's still necessary to have them [laughter].

**Researcher:** Okay, so what are some of the pros and cons for fashion magazines in adapting to the digital era?

**Participant D:** Pros and cons [thinking].

**Researcher:** If there are any.

**Participant D:** Ah, maybe the pros is that they are accessible to a wider range of people because almost everybody who has access [laughs] to Internet can access it and then the con would be the fact that access is not, ah, it's not universal, not everybody will have access to the Internet all the time. So I guess that is the pro and the con, the access to Internet is actually both a negative and a positive, yeah.

**Researcher:** Do you think there's anything you would like to add in relation to print versus digital, just on a broader aspect of media.

**Participant D:** Uhm, I think, I mean print is very important, I think print is seriously important, it's always important to have physical archive of something, uhm not just for anesthetic but we need archive of the things that we've done, to see the evolution of...fashion and or whatever the topic of interest is, you do need a physical archive because the way that the digital world is going, anything can be taken down from a website, so if you actually following, like if you actually follow a celebrity or a fashion page, uhm, one minute, they can have like thousands of pictures, thousands of images and all that stuff and the next minute they clear their page and start over, so

all those archives are gone, but if you had a physical copy, you are as a consumer of that medium, you have your own copy and it's your responsibility to keep or maintain that archive. So I think that's all I can add to it. Uhm, in the digital aspect of things, I really think it's also important because we need to stay relevant with the times, uhm and we are in the 4<sup>th</sup> industrial revolution and we need to take advantage, economically speaking, of the platforms that are there, that can advance our market, I think.

## **PARTICIPANT E**

**Researcher:** Okay, I'm just going to introduce myself again, my name is Mncedisi Mbombo, I'm doing my Masters research on the topic: the relevance of print fashion magazines to the digital native generation, so this means, how relevant are print fashion magazines to people who were born in the digital era. Uhm, so, what do you like about fashion magazines?

**Participant E:** Uhm, I think, when I go through a fashion magazine, what I find interesting is the photography and the art that comes from clothing, so it's not just a dress but it's the way that it is presented and brought forward through the photoshoot itself, so I think that is interesting.

**Researcher:** Uhm, so in what platform do you read your fashion magazines, do you prefer a hard copy or do you prefer digital?

**Participant E:** Digital [laughter].

**Researcher:** Digital, why?

**Participant E:** I don't know when last I went through an actual magazine, I think it's just easier and accessible instead of actually going to go out and look for a fashion magazine and spend time flipping through it, I think it's, you just google what you need or read it and it's there.

**Researcher:** So, it's for convenience?

**Participant E:** Yes, definitely.

**Researcher:** Awesome, uhm, so, what about the other platform that you dislike or don't like?

**Participant E:** What, reading a book?

**Researcher:** Uhm, I mean, about prints, what is it that...

**Participant E:** I think it just, it takes up space, I have, like at home I have an entire drawer [laughter] full of magazines and it's just there and I just feel like it's just, it's better than it's, you know accessible via phones or whatever digitized ways and stuff.

**Researcher:** Okay, so, how do you think fashion magazines are doing with adapting to the digital age?

**Participant E:** Uhm, [laughter], I think they are more, they having more of a uhm, a social media presence, that takes you to whatever the magazine is, and there is obviously online PDF's and stuff of the books and you just search it and you find it, I don't think, I don't think that they doing anything about the actual physical book itself, because now everyone is diverting to the digitized way of doing things so I feel like it's more, it's bringing them more to the digitized thing.

**Researcher:** Uhm, so, what are some of the pros and cons of these adaptations, obviously having all this online presence, if any?

**Participant E:** Uhm, Well, the pro is obviously convenience, it's there, you can search and you can find it, but then I feel like also, it's inaccessible for those who don't have access to Wi-Fi or free Internet or whatever. So, they've been cut off from the element, but then again, if that's the situation, the books are there as a backup, you can always go back to the book, so I feel like it's, it's an in-between thing..

**Researcher:** Yeah, there's a balance.

**Participant E:** Yeah, there is, it depends on which side of the scale you are on, do you have Internet or don't you if you don't, how else are you going to get access to it and I feel like it's there.

**Researcher:** Uhm, so, how do you feel when people say print fashion magazines are dying and why?

**Participant E:** [laughter] I feel like that, they are dying, I mean, it's obviously the generation that we in, the era that we in, its progressing, it's moving forward, I don't think, I mean even novels and everything is online, just google it and find it, download it, do whatever but it's there, uhm, it's a sad truth but fashion magazines are dying, uhm, yeah.

**Researcher:** Uhm, and you think that the digital platform has everything to do with that?

**Participant E:** It does because it's contributing to people, I mean taking people away from the physical book or magazine or whatever, it's just, I feel like it's inviting them to the digitized space.

### **PARTICIPANT F**

**Researcher:** So, my name is Mncedisi, my research is titled: the relevance of print fashion magazines to the digital native generation, so what that means is how relevant are print fashion magazines to people who were born in the digital era. So, uhm, what do you like about fashion magazines?

**Participant F:** Uhm, mostly, uhm, the exclusiveness of the content, you know, uhm, most of the time, you usually see things these days on social media, so, you actually see the print you see that people have actually invested time in this and like, it's kinda like decorative, in a way, so that's what I really take away from it, the artistic side of it, you know.

**Researcher:** Awesome..

**Participant F:** ...and, and also, can I just add on that? Like the thinking behind the philosophies and everything of that particular brand or whatever but within their action is also like, the connection between them.

**Researcher:** Great, so in what platform do you read your fashion magazines; do you prefer them in print or digital?

**Participant F:** Ah, digital.

**Researcher:** Why?

**Participant F:** Because I feel like digital is like more of like a way forward, it connects more people to a certain type of content, it's not like certain things need to be done so I can receive content where I am. I can do it in like a click of a button, you know I can just go to Instagram and I see whatever I need to see on the brand. It's kinda, it's essentially like a magazine, but like a digital one as you said it, you know, I see everything I need to see, they even can put like a caption so they actually putting in their own words, the words they would've put in a print, but like I said, print is more decorative, they would put a chair in there but on the caption, it gives you what you whatever need to know, so digital because it has a wider reach.

**Researcher:** So, what about the other platform that you don't like?

**Participant F:** Ah, paper, paper, eish, ah, paper is also okay but I feel like, uhm. Eish, I'm gonna maybe talk about it in a different type of perspective, but like it's something that people don't really do anymore, you know or out of that and it's like, it's really a lot, taking care of something like that and the papers and everything, its, social media is like more instant, more relaxed, I don't always have to be holding a book and you know when you chilling at certain places, you can't just open a book and like just look around, you have to, eish it's just gonna be uncomfortable, you have to be on your phone. On your phone, it's easier like to navigate, they won't even know what you looking at, you actually hiding what you doing but it's just exactly that.

**Researcher:** Awesome, How do you think fashion magazines are doing with adapting to the digital age?

**Participant F:** Uhm, I don't think they doing too well as much, I feel like even the clothing or whatever, the clothing in this case. Like you don't see as much of it on magazines and things, well you do see it on magazines but like, not as much, uhm now the magazines are usually flooded by whatever is happening in politics, whatever is happening in celebrity's lives and everything. You can actually see that fashion is not really invested in those areas anymore, you know so. Does that answer your question?

**Researcher:** Yeah it did, Okay, so uhm, obviously you have noticed some pros and cons in whatever changes if there's any in them adapting to the digital era. I mean you differ because you don't think they are adapting enough. How do you feel when people say print fashion magazines are dying?

**Participant F:** Uhm, I wouldn't say so, you know, they not really dying. They can still come back, that's the thing, things never really like die you know. Some things we could be considering not rare now, later on, might be really rare you know. So I don't think they dying, I think, uhm, they could be in a sense that everyone is going digital and there's not really a need for print because, essentially when we printing, we need trees for that, we need trees to make that paper. So, you know like if we cutting, ey, you know what's happening with climate change that we are dealing with, we need those trees for breathing. So, now, ah eish, I think it would be a kind of a

positive thing if it were to like go out the way. But like people could still write though, but like how would someone like manage the quantities of writing.

**Researcher:** So, do you have anything you would like to add in relation to the notion of digital media taking over the media industry.

**Participant F:** Uhm, I think that it would be, it would be a good thing because I feel like the information that is written, we can like put it in a small place and be like this is the most important thing and after around that we can decide that social media platforms and everything, we can like coexist, you know we can coexist, one might be seen as more. Ah, but you know they both eternal, like they both never end, whatever is posted or viewed on social media will last forever, like it will, you will always see, it's there forever, even in writing its sealed, but in writing, I don't think it's that sealed, I think in writing, even across ages like it won't be, it will be like a prehistoric thing, it will be like yhoo, that thing is been dug out somewhere from you know, these type of things. You can't really keep check as on social media everything on social media, there's more like a connection between times.

## **PARTICIPANT G**

**Researcher:** So, my name is Mncedisi Mbombo, my research focus is on the relevance of print fashion magazines to the digital native generation, so what that means is how relevant are print fashion magazines to people who were born in the digital era. So, the first question is, what do you like about fashion magazines?

**Participant G:** Ah, I like that it keeps you up with sort of, with trends and it reports what is trendy and not trendy within the fashion space, yeah, that's what I like [giggles].

**Researcher:** In what platform do you read your fashion magazines; do you prefer print or the digital platform?

**Participant G:** Ah, print, I always read it in print.

**Researcher:** Why?

**Participant G:** Ah, firstly because, ah, my mom always brings printed magazines home, so that's easily accessible for me, so, yeah, and it's right here, so, I have it right next to me, so I can just, yeah, and I like hard, copies, even with reading novels I just like hard copies, I prefer reading hard copies.



**Researcher:** Uhm, okay, why is it that you don't prefer reading from a digital format?

**Participant G:** Ah, I don't, I just, I don't know, for me, it just feels very disconnected, I don't really connect with it. Anyway, I don't know, but I just don't connect with it, I just don't connect with digital.

**Researcher:** How do you think fashion magazines are doing with adapting to the digital era?

**Participant G:** I think it's adapting, because like, a lot of people really do, like really read from, really read digital magazines, so like, I don't really, I don't think a lot of people actually read print nowadays.

**Researcher:** So, you think a lot of people are moving towards the digital space?

**Participant G:** Yeah, so, I think it's kind of, not really running things but like, going towards running things [laughs].

**Researcher:** But then, what do you think are some of the pros and cons of that?

**Participant G:** Ah, pros, ah like I guess not pros but cons is that I guess not everyone is in, not everyone has easy access to like technology and stuff, so like, yeah, I think that's a con and then pro would be, at least with Google, it's also, I don't know, it's also kind of accessible in a way, but to people who like have google and stuff, yeah.

**Researcher:** How do you feel when people say print fashion magazines are dying? especially, because your preference is print.

**Participant G:** Yeah, yeah, yeah, I think it is dying [laughs], I think it is, yeah I do prefer print but I think its dying because not a lot of people buy magazines these days, I haven't really come across a lot of people who do read print magazines, yeah, I think it kind of is dying.

**Researcher:** You think digital has a lot to do with that?

**Participant G:** Yeah, I think it's because like technology is like a huge thing now like it's a huge thing, social media is a huge thing as well, so like those kinds of things, yeah.

## **PARTICIPANT H**

**Researcher:** Let me introduce myself, my name is Mncedisi, so I am doing my research on the relevance of print fashion magazines to the digital native generation.

So what that means is how relevant is print, in relation to fashion magazines to people who were born in the digital era, so I'm going to ask you a few questions. What do you like about fashion magazines?

**Participant H:** [laughs] I like pictures, I like clothing, I like color, I like concept and creativity.

**Researcher:** Awesome, in what platform do you read your fashion magazines, do you prefer print or digital, and why?

**Participant H:** Print, I prefer print, definitely, I don't know like, I prefer a hard copy, because, firstly, digital hurts my eyes and I don't know, print makes it more real like, you can, I just prefer print definitely print.

**Researcher:** Yeah, I mean you can page through a magazine as opposed to scrolling...

**Participant H:** Exactly, yes.

**Researcher:** Okay, uhm, what about the other platform that you dislike other than hurting your eyes?

**Participant H:** Ahm, I don't hate, it. I feel like there's a use for it, yes. It's easier to access, uhm but I don't know, it's just not for me.

**Researcher:** Okay, how do you think fashion magazines are doing with adapting to the digital age?..

**Researcher:** Like a print platform that has a digital presence, do you think they are doing that or holding on to their success as is?

**Participant H:** Like, ah, for what I've seen, I think they are successful especially with how society is right now and digital work is very important, so it's easier to do that with like phones and stuff with social media. So, I feel like it's throughout it's gonna progress and I really feel like print will die down but I still prefer print.

**Researcher:** Okay, what are some of the pros and cons of these adaptations that fashion magazines are making?

**Participant H:** Pros, accessibility, definitely and I think cons, its, I feel like people think that it's too easy with digital, you can just take pictures and just send it online, with print you have to go thorough research, you have to study your market, you don't just like type stuff. With print, I feel like you have to pay attention to detail for your final product whereas, digital is easier.

**Researcher:** Okay, so how do you feel when people say, print fashion magazines are dying and why?

**Participant H:** So, my friend and I have, we starting a brand of clothing and I want us to do some print stuff, so I feel like it's gonna be more difficult to do that with the world going digital. So, in a sense, it's gonna make it easier for us, on our side to do things digital, but I also want to access different markets with print because I know not everyone wants digital.

**Researcher:** Awesome, do you have anything else you would like to add in relation to this continuous debate about print dying and digital taking over?

**Participant H:** I feel like they both have a place in society, neither one has to die down for the other one to succeed, so I feel if digital does make it, print should, it should not discard print, so yeah.

## **PARTICIPANT I**

**Researcher:** So, basically the research is about finding out which platform digital natives prefer consuming their fashion magazines from, either print or digital. By digital natives, I mean people who were born in the digital era. So, I'm going to ask you a few questions. So, firstly, what do you like about fashion magazines?

**Participant I:** Uhm, you get to know what's trending these days, so that you can keep up with the times obviously, know what to wear, that is why I love fashion magazines.

**Researcher:** Okay cool, so in what platform do you read fashion magazines, do you prefer print or digital, and why?

**Participant I:** Digital obviously, because it's convenient, you can, there's Wi-Fi, obviously at school so you can just check it online that going outside to buy a magazine, it takes time, so when it's raining, which means you won't get a magazine, so like when its online, you can read the magazine anytime you want.

**Researcher:** So, it's because of the convenience of an online magazine?

**Participant I:** Yes

**Researcher:** So, what about the other platform that you don't really like?

**Participant I:** Oh, you mean the print?

**Researcher:** Yes.

**Participant I:** Ah, the print, okay, you have to buy it [laughs]. So here at school, the Wi-Fi is free, so you don't have to pay for, ah, just to get a magazine, you just use the Wi-Fi, with print you have to go and pay R24, 00 or whatever the price is to get the magazine, so it's far to get to the shops to get a magazine because I don't think there's any shop here by campus that sells magazines.

**Researcher:** So, so it's not just the convenience, it's also the fact that you actually have to buy it when you can use free Wi-Fi to get the digital platform?

**Participant I:** You have to pay, yhoo, yeah.

**Researcher:** Okay then, how do you think fashion magazines are doing with adapting to the digital age?

**Participant I:** Uhm, okay, can you just elaborate?

**Researcher:** Do you think the existing print fashion magazines now have digital format of the same magazines?

**Participant I:** Yeah, okay, I'm not sure exactly about fashion magazines, but then I know there's magazines that have digital format because, for example, the Real magazine has a digital format, so yeah.

**Researcher:** Which magazine is that?

**Participant I:** The Real, I think.

**Researcher:** So, how do you feel when people say print fashion magazines are dying?

**Participant I:** Yes, they are dying [laughter] because even at shops, they don't stock a lot anymore, you just find a few magazines and you find maybe two people buying those magazines. People are now adapting to the new technology, so, yeah.

**Researcher:** So, what do you think are the pros and cons of such magazines with print and digital format as you have mentioned one magazine?

**Participant:** So, pros and cons, like the uh.

**Researcher:** Advantages and disadvantages.

**Participant I:** Whooa, okay, uhm advantages is that you can get it anytime, you can also download the page where you get the magazine and then the disadvantages, what can I say..

**Researcher:** Perhaps, print losing customers to the digital, would you see that as an advantage or disadvantage?

**Participant I:** Uhm, I think a disadvantage, I think they making a lot of money when they sell print actually. Okay, I'm not so sure about those things but then I think they make more money when they do print.

## **PARTICIPANT J**

**Researcher:** My name is Mncedisi Mbombo, I'm doing my research in the department of fashion, the title of my research is 'The relevance of print fashion magazines to the digital native generation', so what that means is how relevant are print fashion magazines to people who were born in the digital age. So, the first question is, what do you like about fashion magazines?

**Participant J:** Well, uhm, I feel like, most of the time that's where you get inspiration, see a perspective of what you like and what you don't like as an individual, so I feel like it gives you like an idea, I wouldn't say like an idea but options of where to put yourself in the sense of fashion, yeah.

**Researcher:** Uhm, so in what platform do you read fashion magazines, do you prefer print or digital?

**Participant J:** Well, most of time it's print magazines I'd say, most of the time.

**Researcher:** Why?

**Participant J:** I'm always on my phone and I don't have time, okay, I've never bought a magazine, if it's a magazine, it's actually that I have found from someone else, so I've never actually went and bought a magazine, so I just use digital.

**Researcher:** Oh, okay, so what about the other platform that you don't like?

**Participant J:** It's not that I don't like it, it's not that I don't like it, I just don't use it, but I feel like, uhm, it's traditional, I mean it's traditional. There are people who are not used to digital, so it's beneficial for them and us, you know, we are always at school, like we don't have time to go buy a magazine.

**Researcher:** So, it's digital for the convenience of using it?

**Participant J:** Yes, yes.

**Researcher:** Okay, so, how do you think fashion magazines are doing with adapting to the digital age?

**Participant J:** What or how?

**Researcher:** How, I mean how do you think they are adapting?

**Participant J:** Uhm,

**Researcher:** Have you seen; let's say print fashion magazines that have a digital presence for example?

**Participant J:** Yes.

**Researcher:** So, do you think they are adapting in that sense?

**Participant J:** Yes, I think they are, they are actually, they are.

**Researcher:** Or, perhaps using social media to..

**Participant J:** I feel like they use both platforms to accommodate everybody, but most of the time I feel like it's more on the digital because obviously everybody is moving to the 4<sup>th</sup> industrial revolution, that is happening.

**Researcher:** So, how do you feel when people say print fashion magazines are dying? Do you think they are dying slowly?

**Participant J:** Slowly, yes, they are....

**Researcher:** Why?

**Participant J:** Basically, because of the 4<sup>th</sup> industrial revolution, I mean everybody is more into technology now, so, and it's quick, you can easily access whatever you want, anytime. I don't have to wait for the day of the publish to actually see and, yeah, you get scoops and all those inside of international fashion shows. I feel like, slowly, yeah, slowly and surely.

UNIVERSITY  
OF  
JOHANNESBURG

## APPENDIX 8: Turnitin report

Masters Thesis			
ORIGINALITY REPORT			
10%	10%	2%	2%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS
PRIMARY SOURCES			
1	<a href="http://uir.unisa.ac.za">uir.unisa.ac.za</a> Internet Source		1%
2	<a href="http://ir.ua.edu">ir.ua.edu</a> Internet Source		1%
3	<a href="http://repository.up.ac.za">repository.up.ac.za</a> Internet Source		1%
4	<a href="http://hdl.handle.net">hdl.handle.net</a> Internet Source		1%
5	<a href="http://iiespace.iie.ac.za">iiespace.iie.ac.za</a> Internet Source		<1%
6	<a href="http://etheses.whiterose.ac.uk">etheses.whiterose.ac.uk</a> Internet Source		<1%
7	<a href="http://repository.nwu.ac.za">repository.nwu.ac.za</a> Internet Source		<1%
8	<a href="http://scholarworks.waldenu.edu">scholarworks.waldenu.edu</a> Internet Source		<1%
9	<a href="http://etd.uwc.ac.za">etd.uwc.ac.za</a> Internet Source		<1%